

MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Price, 10 Cents. Subscription, \$4.00. Foreign, \$5.00—Annually.

VOL. XXXII.—NO. 5.

NEW YORK, WEDNESDAY, JANUARY 29, 1896.

WHOLE NO. 830.



From Photo. by London (Eng.) Stereoscopic and Photographic Co., Ltd.

MRS. KATHARINE FISK.

THE MUSICAL COURIER.

LAMPERTI,
Maestro of Marcella Sembrich, Helene Hasreiter, Stagno, Bellincioni, Harris, Zagury, &c.
Sedanstrasse 20, Dresden.

MRS. RATCLIFFE CAPERTON,
The Representative of LAMPERTI.
Pupils prepared for
CONCERT, ORATORIO AND LYRIC STAGE.
Winter Residence: Summer Residence:
408 So. 18th St., Philadelphia. Dresden, Germany.
"I declare Mrs. Ratcliffe Caperton to be my only representative and I advise all pupils desiring to study with me to be prepared by her."
(Signed) PROF. G. B. LAMPERTI.
June 17, 1890. Sedan Str. 17, Dresden.

ANTHONY STANKOWITCH,
Pianist.
Address: 312 West 14th Street, New York.

ACHILLE ERRANI,
Vocal Teacher,
118 East 26th Street, New York.

WM. H. RIEGER,
TENOR—ORATORIO AND CONCERT,
18 East 22d Street, New York.

FRANK DE RIALP,
Legitimate School of Singing.
15 East 16th Street, New York.

WALTER KAUFMANN,
Violoncellist and Teacher,
110 East 70th Street, New York.

ADOLF GLOSE,
CONCERT PIANIST—TEACHER,
126 West 12th Street, New York.

MAX TREUMANN,
Baritone—Concert, Oratorio and Opera. Vocal Culture.
161 West 66th Street, New York.

EMILIO BELARI,
Professor of Singing and Perfecting the Voice.
118 West 44th Street, New York.

MR. WILLIAM COURTNEY,
Concert-Oratorio and Vocal Instruction.
Address 27 Union Square, New York.

FRIDA DE GEBELE ASHFORTH,
Vocal Instruction,
126 East 18th Street, New York.

MR. and MRS. TH. BJÖRKSTEN,
Vocal Culture
71 East 22d Street, New York.

MME. EMMA RODERICK,
Rapid Development and Complete Education of the Voice.
118 West 44th Street, New York.

MR. and MRS. CARL ALVES,
Vocal Instructors,
1146 Park Avenue, near 91st Street, New York.

MISS CAROLL BADHAM,
Vocal Teacher,
Studio: 18 West 60th Street, New York.

MISS LIZZIE MACNICHOL,
Prima Donna Contralto.
With the "Rob Roy" Company.

GEORGE M. GREENE,
Voice Culture and Artistic Singing.
Oratorio, Church, Concert, Opera.
Studio: 186 Fifth Ave., Mondays and Thursdays.
Residence and address:
417 West 23d Street, New York.

ROSS JUNGNIKEL,
Orchestral Conductor.
Singers prepared for Oratorio, Opera and Concert. Studio: 731 Lexington Avenue, New York.

MR. C. WHITNEY COOMBS,
40 West 20th Street (Church of the Holy Communion), New York.

MR. TOM KARL,
Concert and Oratorio.
Residence Studio: 18 West 75th Street, New York.

FRANKLIN SONNEKALB,
Pianist.
Address Steinway Hall, New York City.

GUSTAW LÉVY,
Piano and Harmony Instruction,
230 E. 71st Street, New York.

GEORGE SWEET,
OPERA, ORATORIO, CONCERT.
487 5th Avenue, New York.

MISS EMMA HOWSON,
Vocal Studio,
9 W. 14th Street, New York.
Tuesdays and Fridays.

CARL LE VINSEN,
Vocal Instruction
Professional, Amateurs' and Teachers' Grades.
124 East 44th Street, New York.

MISS FANNIE HIRSCH,
Soprano.
Concert and Oratorio—Vocal Instruction.
111 East 73d Street, New York.

MISS OLIVE BARRY (Contralto),
Vocal Instruction.
Concert, Oratorio, Opera. Certificated pupil of LAMPERTI (Elder).
The Oakland, 152 West -9th Street, New York.

HEINRICH MEYN,
Baritone.
Concert, Oratorio, Opera.
37 West 59d Street, New York.

MR. CHARLES LEE TRACY,
Pianoforte Instruction.
Authorized teacher of the Lechetitsky method
Studio: Nos. 402 and 403 Carnegie Hall.

PAUL TIDDEN,
Pianist,
314 East 15th Street, New York.
Will accept a limited number of pupils.

GUSTAV L. BECKER,
CONCERT PIANIST and TEACHER of
PIANO AND COMPOSITION,
Address 70 West 90th Street, New York.

CHAS. B. HAWLEY,
BASSO—CONCERT AND ORATORIO.
VOCAL INSTRUCTION.
Studio: 128 Fifth Ave. (Mason & Hamlin Bldg.).

CARL FIQUÉ
Will accept musical directorship of any first-class singing society. Address
473 Lafayette Avenue, Brooklyn, N. Y.

MISS KATHRIN HILKE,
Dramatic Soprano.—Concert and Oratorio
Soprano St. Patrick's Cathedral.
61 West 37th Street, New York.

MR. and MRS. THEO. J. TOEDT,
Vocal Instruction.
Home Studio: 151 East 63d street, New York.

CHAS. A. KAISER,
Tenor of St. Patrick's Cathedral.
Open for engagements for Concert, Oratorio or Opera. Address: 182 East 16th Street, New York.

GERRIT SMITH,
Organist and Conductor.
Studio: 573 Madison Avenue, cor. 50th Street;
South Church, Madison Avenue, cor. 38th Street.
New York.

EMANUEL SCHMAUK,
Teacher of the Virgil Clavier Method at the Virgil Piano School, 26 West 15th St.
Residence: 1 West 87th Street, New York.

LEONARD E. AUTY,
TENOR, ORATORIO AND CONCERT.
1486 Broadway, or Wolfsohn's Musical Bureau,
131 East 17th Street, New York

CHARLES PALM,
Director of St. Cecilia Sextet Club, Professor of Violin Convent of the Sacred Heart.
Address, 2271 11th Ave., near 173d St., New York.

MR. HARRY PEPPER,
Tenor.
Concert, Oratorio and Vocal Instruction.
Studio: 57 West 43d Street.

PERRY AVERILL—Baritone.
Opera—Oratorio—Concert
and Vocal Instruction.
230 West 59th Street, New York.

FLAVIE VAN DEN HENDE,
Violoncellist.
Concerts, Recitations, Musicals.
965 Lexington Ave., New York.

OSCAR SAENGER,
Baritone.
Vocal Instruction, Concert, Oratorio, Opera.
Studios: } 30 West 59th Street, New York.
} 353 Vernon Avenue, Brooklyn, N. Y.

ORTON BRADLEY,
CONDUCTOR AND SOLO PIANIST.
Pupils received for Piano or Oratorio and Operatic repertoire. For terms, &c., address
290 West 59th Street, New York.

TOWNSEND H. FELLOWS,
BARITONE—ORATORIO AND CONCERT.
Vocal Instruction.
401 Carnegie Hall, 57th St. & 7th Ave., New York.

SIG. GENNARO VOLPE,
Mandolinist to H. M. the King of Sweden and Norway. Lessons given.
No. 124 West 34th Street, New York.

DR. CARL MARTIN,
BASSO,
Concert, Oratorio and Vocal Instruction.
Studio, 15 East 17th Street, New York.

ADELINA MURIO-CELLI,
VOCAL INSTRUCTION.
Teacher of the Eminent Artists EMMA JUCH and MARIE ENGLE. 18 Irving Place, New York.

FRANCIS FISCHER POWERS,
BARITONE.
STUDIO: 8 Music Hall, 57th St. and 7th Avenue,
New York.

CONRAD BEHRENS,
Opera, Oratorio, Concert, Vocal
Instruction.
687 Lexington Avenue, New York.

EDMUND J. MYER,
Vocal Instruction.
Teacher, Author and Lecturer on important vocal topics. Send for Circular.
32 East 23d Street, New York City.

HENRY SCHRADIECK'S
Violin School.
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
335 Washington Avenue, Brooklyn, N. Y.

HARRIET VICTORINE WETMORE,
Pupil of the celebrated
MME. FLORENZA D'ARONA.
Oratorio and Concert Soprano—Instruction.
256 West 71st Street, New York.

HERBERT WILBER GREENE,
Vocal Instruction.
Studio: 387 5th Avenue, New York.
University Connection.
Metropolitan College of Music.

MISS NINA BERTINI HUMPHRYS,
PRIMA DONNA SOPRANO.
Opera, Concerts and Oratorio.
H. M. HIRSHBERG MUSICAL AGENCY.
156 Fifth Avenue, New York.

J. PIZZARELLO,
Concert Pianist.
With the National Conservatory.
For lessons, terms, &c., apply at
Private Studio, 28 West 19th Street, New York.

MME. HELENE MAIGILLE,
Voice Culture (La Bord method).
6 East 17th Street, New York,
319 Washington Avenue, Brooklyn.

MISS MARY H. BURNHAM'S
Music School.
Resident and visiting pupils. Piano, Harmony,
Analysis, Hand Massage, Concentration, &c.
Address, 106 East 74th Street.

HELENE VON DOENHOFF,
Prima Donna Contralto.
Opera, Concerts, Festivals.
Address care Steinway Hall, New York

J. F. VON DER HEIDE,
Voice Training and the Art of Singing.
Complete education in vocal music.
122 West 47th Street.
Permanent address: Steinway Hall, New York.

CLARA BELL BAGG,
Pianist.
Pupil of Rafael Joseffy, to whom she especially refers. Instruction.
68 West 93d Street, New York.

CHAS. HERBERT CLARKE,
Solo Tenor South Church (Dr. Terry's) and Director of Music at Madison Avenue M. E. Church.
Oratorio, Concert and Vocal Instruction.
Studio, Music Hall, 57th St. and 7th Av., New York.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING AND
SCHOOL FOR PIANO AND VOCAL CULTURE,
230 East 62d Street.
Complete musical education given to students, from the beginning to the highest perfection.
F. & H. CARRI, Directors.

MME. CLARA BRINKERHOFF,
47 West 42d St., bet. 5th and 6th Aves., New York.
"Reputation, as trainer of singing voice, best in America, if not in the world."—*New York Tribune*.

ENRICO M. SCOGNAMILLO,
Violoncellist.
Concerts and Musicals; also limited number of pupils. Studio: Hardman Hall.
138 5th Avenue, New York.

WILLIAM EDWARD MULLIGAN,
Concert Organist,
St. Mark's Church, 10th Street and 2d Avenue.
Organ Recitals Openings. Address care of
Mason & Hamlin, 136 5th Ave., New York.

MME. MARGHERITA TEALDI,
Highest Voice Culture.
Room 207 Abbey Building,
Broadway and 38th Street, New York

MISS MARTINA JOHNSTONE,
The Swedish Violinist.
Engagements for Concerts, Festivals and Musicals. Private pupils accepted
Address: 46 Irving Place, New York.

RICHARD T. PERCY,
Concert Organist and Accompanist.
Organ lessons at Marble Collegiate Church, corner 5th Avenue and 29th Street.
Studio: 1402 Broadway, New York.

VERNETTA E. COLEMAN,
Teacher of Sight Singing.
To include harmony and the study of part songs, &c. Private and class instruction.
Carnegie Music Hall, Room 287.

MISS HATTIE NORTON,
Prima Donna Soprano.
Concerts, Oratorio, Musical Festivals and Voice Culture. For terms and dates address
19 East 117th Street, New York.

MME. OGDEN CRANE,
VOICE CULTURE.
ITALIAN METHOD.
Studio 4, 3 East 14th Street,
New York.

MISS KATHARINE W. EVANS,
Soprano.
Is empowered by certificate from Mme. Viardot-Garcia to teach her famous vocal method.
Private Studio: 40 Stuyvesant Street, New York.

MR. LEO KOFLER,
Voice Culture.
Organist and Choirmaster St. Pauls Chapel, Trinity Parish, New York. Author of "The Art of Breathing."
Address by mail 29 Vesey Street.

SAMUEL A. BALDWIN,
Conductor Harlem Oratorio Association and North New York Choral Society.
VOCAL INSTRUCTION.
Studios: 239 Lenox Ave., Mondays and Thursdays.
1018-15 Carnegie Hall, Tuesdays and Fridays.

ROYAL STONE SMITH,
Baritone—Vocal Instruction.
Sole authorized representative in America of the celebrated BOUHY Method and for the past three years instructor of Mme. LILLIAN BLAUVELT.
Hotel Majestic, New York.

MISS ALICE JANE ROBERTS,
Pianist.
Pupil of Herr Moritz Moszkowski of Berlin, and specially recommended by him. Instruction.
300 Union Place, Elm ra, N. Y.

MISS MARTHA GARRISON MINER,
CONCERT SOPRANO.
Soloist Dr. Kittridge's Church. Will accept a limited number of Concerts; also Oratorio and Festivals. Address 29 E. 46th Street, New York.

MISS EVA HAWKES,
Contralto.
Oratorio, Concert and Vocal Instruction. Pupil of Garcia and Bouhy. For terms, dates, &c., address at residence, 127 West 23d Street, New York, or Addison F. Andrews, Manager, 18 East 22d Street, New York.

E. CATENHUSEN,
Vocal Teacher, 25 Irving Place, New York.
"I recommend in the highest degree Prof. E. Catenhusen as an excellent teacher of the voice."
BERLIN. LILLI LEHMANN.

MRS. BELLA THOMAS-NICHOLS,
Mezzo Soprano.
Pupil of Signor E. Delle Sedie, of Paris.
Teacher of Singing and Lyric Declamation, Vocal and Physical Development.
Pupils and Singers prepared for Concert, Oratorio and Opera.
Studio: 123 West 39th Street, New York.

MISS ALICE GARRIGUE,
VOCAL INSTRUCTION,
REPRESENTATIVE OF
MME. LUISA CAPPIANI.
123 West 30th Street, New York.

MISS MAUDE YOUNG,
Prima Donna Soprano.
187 West 47th Street, New York.

ALBERTO LAURENCE,
No. 155 East 18th Street, New York.
Instruction in SINGING and the Higher Branches
of Vocal and Dramatic Art.

AD. NEUENDORFF,
Musical Director,
Permanent address:
Steinway Hall, New York City.

MACKENZIE GORDON,
Tenor.
Concert and Musicals.
Address: 22 West 34th Street, New York City.

NEW YORK MUSICAL SOCIETY,
FRANK G. DORSETT, Director.
Concerts at Carnegie Hall,
Nov. 30, 1895; Feb. 15, 1896; April 16, 1896.

MME. LUISA CAPPIANI,
123 West 30th Street,
New York.

MISS NORA MAYNARD GREEN,
Vocal Teacher.
Studio: 420 Fifth Avenue, New York.
Summer Studio: 3 Rue Chateaubriand
(Champs Elysées), Paris.

MRS. ELIZABETH CHURCHILL MAYER,
Specially recommended by William Shake-
spere, London.
VOCAL CULTURE.
Hours: from 12 M. to 1 P. M.
138 5th Avenue, New York.

A. J. GOODRICH,
Theorist,
Lock Box 976, Chicago.
Author of "Goodrich's Analytical Harmony,"
"Complete Musical Analysis,"
"Music as a Language," &c., &c.
Personal or correspondence lessons in Harmony,
Composition, Orchestration, Analysis and Theory
of Interpretation.

E. A. PARSONS,
Pianist and Composer,
Organist Church of the Divine Paternity,
Instruction in Piano and Composition.
ABBEY BUILDING,
Broadway and 8th Street, New York.

SERRANO'S VOCAL INSTITUTE,
393 East 14th Street, New York.
Conducted by EMILIA BENIC DE SERRANO
and CARLOS A. DE SERRANO.
Opera, Concert and Oratorio; also Piano
Instruction.

FOURTEENTH YEAR,
1895-1896.
MRS. REGINA WATSON'S
SCHOOL
FOR THE
HIGHER ART OF PIANO PLAYING,
297 Indiana Street, CHICAGO, ILL.

WILLIAM AMBROISE BRICE,
Concert Organist, at
St. Agnes' R. C. Church, 141 East 43d St.
Pupil of Alex. Guilmant. Organ recitals and
openings; also limited number of pupils accepted
on large three manual organ.
Address for terms, &c.,
172 West 106th St., New York.

LENA DORIA DEVINE,
The Certified Authority and Exponent of
the elder
LAMPERTI.
(Three years' resident pupil.)
Lamperti's latest technical developments on
voice production.
47 West 16th Street, New York.

Paris.

MESDEMOISELLES YERSIN,
Inventors of the
Phono-Rhythmique Method
for French Pronunciation.
1 Rue de Villejust, PARIS, FRANCE

MADAME CLARICE ZISKA,
Pupil of Freszolini, Mercadante, Thalberg.
Pure Italian Method,
Prepares for Oratorio, Opera, Concert, in Italian,
English, French, Spanish.
31 Place St. Georges, Paris.

E. BERTIN,
Operatic Course.
Singing and dramatic stage action. Complete
repertory of Opera and Opera Comique.
41 Rue des Martyrs, Paris.

MONSIEUR HENRI FALCKE,
PIANIST.
Lessons in Piano Playing and Theory. M. Falcke
speaks English, German and Spanish. Address:
165 Avenue Victor Hugo, Paris.

DELLE SEDIE, Paris.
Pure Italian method. Complete course. Stage
practice. Voice, lyric declamation, languages,
soffage, ensemble music, mise-en-scène.
Class and single lessons.
Regular course, three years. Terms moderate.

MADAME TORRIGI-HEIROTH,
La Méthode Garcia,
35 RUB DE BERRI, PARIS.

MADAME DE LA GRANGE,
PARIS
Italian Method.
Pupil of Bordogne, Lamperti, Rossini in
THE ART OF SINGING.
63 RUE CONDORCET.

A. VICTOR BENHAM,
Piano, Harmony, Composition, &c.
108 West 123d Street, New York.

MISS BERNETTIE P. COIT,
Pupil of the famous MME. FLORENZA D'ARONA.
Certified graduate of her "Special Teachers'
Course." Gives Vocal Instruction.
Studies: 1194 East 4th Street, New York.
(Laufer Building, Newark, N. J.)

EDW. XAVIER ROLKER,
Vocal Instructor—Lyric Tenor.
134 East 38th Street, New York.

MISS HELLA SEYDELL,
Assistant Teacher of Prof. Xaver Scharwenka.
Steinway Hall, New York.

VICTOR HARRIS,
Vocal Training and the Art of Singing.
Studio: The Alpine,
55 West 23d Street, New York.

NELLIE F. BAGLEY,
Piano Instruction,
315 West 121st Street,
New York.

CONCERT DIRECTION
DANIEL MAYER,
THE LEADING EUROPEAN AGENCY,
Representing the World's Greatest Artists,
Vocal and Instrumental.

SOLE AGENT FOR MR. PADEREWSKI.
224 REGENT ST., LONDON W.
A. B. C. Code. Cables: "Liszt, London."

Boston.

EMIL TIFERRO,
Tenor.
Opera, Concert and Oratorio.
TEACHER OF SINGING,
125-126 Boylston Street, Boston.

MR. ARTHUR BERESFORD,
BASSO—Concert, Oratorio.
21 Music Hall, Boston.

MR. IVAN MORAWSKI,
LESSONS IN SINGING,
140A Tremont Street, Boston.

F. W. WODELL,
Baritone—Oratorio and Concert
Vocal Instruction.
Pierce Building, Copley Square, Boston.

MR. SUMNER COOLIDGE,
Teacher of the Art of Singing.
A limited number of pupils will be received in
June, July and August.
140A Tremont Street, Boston.

LYMAN WHEELER,
Teacher of Singing in all its branches,
161 Tremont Street, Boston.

JOHN C. MANNING,
Concert Pianist and Teacher,
146 Boylston Street, Boston.

MADAME MORIANI,
Private Academy for Voice Training
And School for Opera.

Voice Production, Voice Mending,
and the Aesthetics of Singing Taught.
Teaching in Five Different Languages.
All the Repertoires, Classic and Modern.

The Art of Acting taught by M. Fernandele.
17 Rue de Treves.
BRUSSELS, BELGIUM.

NATALIE M. E. HAENISCH,
CHAMBER SINGER and
PROFESSOR OF SINGING.
Education from the beginning to the finish for
Opera, Concert and Oratorio.
STREHLNERSTRASSE 4, DRESDEN.

CONCERT DIRECTION.
Agency Founded
1879. **HERMANN WOLFF.**
Germany: Berlin am Carlsbad 19.
Cable Address: Musikwolf, Berlin.

Proprietor and Manager of the Philhar-
monic Concerts, Berlin; the new Subscription
Concerts, Hamburg; the Bechstein
Hall, Berlin.
Sole representative of most of the leading
artists, viz.: Joachim, d'Albert, Staven-
hagen, Mme. Carreno, Mlle. Kleeberg,
Mlle. Marcella Sembrich, Alice Barbi,
Emil Goetze, the Berlin Philharmonic
Orchestra. Manager of the American tours
of Josef Hofmann, Eugen d'Albert, Pablo
de Sarasate, and of the German Ethno-
graphic Exhibition, Chicago.

Principal Agency for Music Teachers.
Apply for Catalogues.

METROPOLITAN COLLEGE OF MUSIC
Of the University of the State of New York.
LEADING MUSICAL INSTITUTION
OF AMERICA.
FULL COURSE, \$200 PER YEAR

Dudley Buck, President.
Albert Ross Parsons, Vice-President.
Harry Rowe Shelley, ad Vice-President.
Herbert W. Greene, Principal Voice Department.
R. Huntington Woodman, Principal Organ Dept.
Clifford Schmidt, Principal Violin Department.
Residence Department for pupils from a dis-
tance. Send for catalogue.
JOHN CORNELIUS GRIGGS,
Musical Director and Secretary,
19 & 21 E. 14th STREET, NEW YORK.

London, England.

THE GUILDHALL SCHOOL OF MUSIC.
Established by the Corporation of London, 1680.
Principal—SIR JOSEPH BARBRY.
All branches of Music, Elocution and Languages
taught.
Improvisation, Accompanying, Sight Singing,
Sight Reading (Instrumental), Choral, Orchestral,
Operatic and Chamber Music Classes. Second
studies at greatly reduced rates. Scholarships,
prizes, &c., given.
Fees from £1 11s. 6d. to £4 14s. 6d. per term
of twelve weeks.
Staff of 180 Professors. Over 2,500 Students
Resident Lady Superintendent. Prospectus and
full particulars of the Secretary.
By order of the Committee,
HILTON CARTER, Secretary.
Victoria Embankment, London, E. C.

MISS CLARA POOLE,
Prima Donna Contralto.
Royal Albert Hall Choral Society and Rights
Concerts.
128 Inverness Terrace, Hyde Park, W.

MR. CLARENCE LUCAS,
From the Conservatoire National de
Musique, Paris.
Harmony, Counterpoint,
Composition, Orchestration.
Works scored for large or small orchestras.
22 Portland Terrace, St. John's Wood, N. W.

MR. ALBERT VISETTI,
Professor of Voice Production
and the Aesthetics of Singing
at the Royal College of Music and the
Guildhall School of Music,
14 Trebovir Road, Earl's Court, S. W., London.

PROF. MICHAEL HAMBOURG'S
Academy for the Higher Development
of Pianoforte Playing.
Patron and Honorary Examiner, M. PADEREWSKI.
For prospectus apply to the Secretary.
24 Elgin Avenue, London, W.

MRS. EMIL BEHNKE,
Voice Training for Singers and Speakers.
Stammering, lisp, falsetto and all speech and
voice defects corrected.
"Mrs. Emil Behnke is a recognized authority
on vocal training."—The Queen.
"Mrs. Behnke is well known as a most excellent
teacher upon thoroughly philosophical princi-
ples."—The Lancet.
15 Earl's Court Square, London, S. W.

CONCERT DIRECTION
ERNEST CAVOUR.
126 Adelaide Road, London, N. W.
Telegraphic address: Plowitz, London.
Ben Davies' Tours on the Continent. Alfred
Reisenauer's Concerts in England. Rosario Sc-
lario's Concerts in England. Mena and Mme. Al-
bert Rian's Concerts in England. Miss Irma
Seth's Concerts in England. Mr. Ernest Cavour's
Grand Morning Concerts at Queen's Hall in London.

MADAME BESSIE COX,
VOICE PRODUCTION.
20 Conduit Street, LONDON, W.

Mr. Paul Mahlendorff
Gives advice on all difficulties of the
throat arising from speaking or sing-
ing, loss of voice, &c.
Lessons given in Voice Production and
Singing.
11 Porchester Terrace,
Lancaster Gate, W., London.

HENRY J. WOOD,
Conductor of the Promenade Concerts, Queen's
Hall Sunday Afternoon Concerts,
Queen's Hall, &c.,
Professor of Voice Production and Singing,
No. 1 LANHAM PLACE, LONDON, W.

The Monthly Journal
Of the Incorporated Society of Musicians of
Great Britain and Ireland.
SUBSCRIPTION \$2.00 ANNUALLY.
The best means of advertising everything connected with
music in England, Ireland and Scotland. Specimen copies and
terms will be forwarded upon application to the Society's
offices: 19 Berners St., LONDON, W., ENGLAND.

THE MUSICAL STANDARD.
A WEEKLY NEWSPAPER FOR MUSICIANS. Established 1882.
Enlarged to 72 Columns 1894. The Only Inde-
pendent Musical Weekly in Great Britain.
ONE PENNY WEEKLY (by post, 2d.).
Annual Subscription (England), 6s. 6d.; half yearly, 3s. 6d.;
abroad, 8s. 9d. per year. THE MUSICAL STANDARD gives por-
traits on separate plate paper of musicians of the day; gives
full page illustrations of British and foreign organs; gives
anthems, violin music, organ music, &c., as special supple-
ments, and has its own special correspondents in all parts of
the world. Office: 185 Fleet St., London, England.
THE MUSICAL STANDARD has other interesting features too
numerous to mention. Send 5 cents for a copy and judge for
yourself.

SEASON 1895-96.

The Virgil Piano School and School of
Public Performance.
SPECIAL CLASSES FOR TEACHERS.

Mrs. A. K. VIRGIL, Director, 26 West 15th Street, near Fifth Avenue, NEW YORK.

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.

**CHICKERING
PIANOS**

CHICKERING
& SONS,
791 Tremont Street,
BOSTON.

**HARDMAN
PIANO**

"The only Piano which improves under Usage." The choice of the best informed and most critical of the trade and the musical public generally.

HARDMAN, PECK & CO., Manufacturers.

We also own and control the most popular and best first-class medium priced Piano in the country, the

STANDARD
E.G. HARRINGTON & Co. M^rs.
NEW YORK
PIANO

For territory, prices, terms, &c., for either the Hardman or Standard Pianos, address

HARDMAN, PECK & CO., HARDMAN HALL, NEW YORK.
Fifth Ave. and 19th St.

CONSERVATORY KLINDWORTH-SCHARWENKA.

BERLIN, W. (Germany), Potsdamerstr. 27 B.

DIRECTORS: Ph. Scharwenka, Dr. Hugo Goldschmidt.

ARTISTIC ADVISER: Prof. Kari Klindworth.

PRINCIPAL TEACHERS: Frau Amalie Joachim, Dr. H. Goldschmidt (Vocal Art); Klindworth, Scharwenka, Dr. Jedlicska, Leipholz, Berger, Mayer-Mahr, Miss Jeppe (piano), FRAU M. SCHARWENKA-STREBOW, PROF. FLORIAN ZAJIC, Grünberg (violin); Scharwenka (theory); A. Heints, Clemens (organ); Choir: Burmeister.

Applications can be made daily from 11 to 1 and 4 to 6. Prospectus gratis on demand from the directors.

Lessons given to beginners and up to the finish for concert appearance.

Tuition fees from 150 marks (\$24.00) up to 600 marks (\$96.00) annually.

COLOGNE-ON-THE-RHINE.

THE CONSERVATORY OF MUSIC.

FOUNDED IN 1850.

PRINCIPAL: PROFESSOR DR. FR. WÜLLNER.

The Conservatory embraces: First, Instrumental (comprising all solo and all orchestral instruments); second, Vocal; and third, Theory of Music and Composition Schools.

The Vocal School is divided into two sections—(a) concert singing and (b) operatic singing. There is also a training school for pianoforte teachers. In connection with these subjects there are classes for Italian, German, literature, liturgy, choral singing, ensemble playing (chamber music), ensemble singing, musical dictation, elocution, sight reading, orchestral playing, conducting, &c., &c. Teaching staff consists of thirty-two teachers.

Summer Term will begin April 1; Winter Term, September 16; next entrance examination takes place April 1, at the College (Wolfstrasse, 3-5). The yearly fees are 300 marks (\$72) for piano, violin, viola, violoncello classes; 400 marks (\$96) for all the other orchestral instruments, and 400 marks (\$100) for solo singing.

For full details apply to the SECRETARY.

WOLFSTRASSE 3-5, COLOGNE, GERMANY.

J. RAYNER,
IMPORTER OF
MAHOGANY.

MANUFACTURER AND DEALER IN

ALL KINDS OF CUT AND SAWED VENEERS.

Foot Houston St., East River, Fulton and Morgan Streets,
NEW YORK, CHICAGO.

An **Estey** = = =
= **Phonorium**

Has just been placed in the Organ
Department of the Peabody Con-
servatory of Music, Baltimore,
through the energetic **ESTEY** repre-
sentatives, **Sanders & Stayman.**

- ✱ It was recently used at one of the
- ✱ Symphony Concerts in connection with
- ✱ the orchestra with splendid effect, its
- ✱ fine organ tone forming a grand founda-
- ✱ tion for the orchestral work.

ERARD HARPS.

Only Harps Used by the World's Greatest Harpists.

Address all Communications to

S. & P. ERARD,

18 GREAT MARLBOROUGH STREET, LONDON, ENGLAND.

Royal Conservatory of Music (also Operatic and Dramatic High School),

DRESDEN, GERMANY.

Thirty-eighth year. 47 different branches taught. Last year, 780 pupils. 88 teachers, among whom for Theoretical branches are Felix Dräseke, Prof. Rischbieter, Prof. Dr. Ad. Stern, &c.; for Piano, Prof. Döring, Prof. Krantz; Chamber Music Virtuosa, Mrs. Rappoldi-Kahner, Prof. Schmale, Sherwood-Tyson-Wolf, Mus. Dou, &c.; for Organ, Cantor and Organist Fährman, Music Director, Höpner, Organist Janssen; for String and Wind Instruments, the most prominent members of the Royal Court Orchestra, at the head of whom are Concertmaster Prof. Rappoldi and Concertmaster Fr. Grutzmacher; for Vocal Culture, Iffert, Fräul. von Kotzebue, Mann, Chamber Singer Miss Agl. Orgel Ronnuberger, &c.; for the Stage, Court Opera Singer Eichberger, Court Actor Senff Georgi, &c. Education from the beginning to the finish. Full courses or single branches. Principal admission times, beginning of April and beginning of September. Admission granted also at other times. Prospectus and full list of teachers at the offices of THE MUSICAL COURIER and through

Prof. EUGEN KRANTZ, Director.

THE STERN CONSERVATORY OF MUSIC

Founded 1850.

20 WILHELMSTRASSE, BERLIN, S. W.

Professor GUSTAV HOLLAENDER, Director.

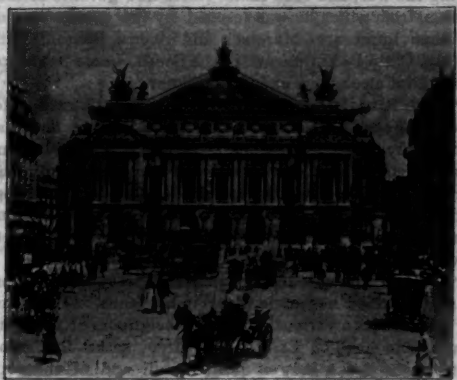
CONSERVATORY: Development in all branches of Music. OPERATIC SCHOOL: Complete Training for the Stage. SEMINARY: Special Training for Teachers. CHORUS SCHOOL, ORCHESTRA SCHOOL, ELEMENTARY PIANO and VIOLIN SCHOOL.

Principals—Frau Prof. SELMA NICKLASS-KEMPFER, ADOLF SCHULER (Vocal). Prof. FRIEDRICH GERHARDT, Representing Director; LUDWIG BENSCHER (Theory, Musical History), FELIX DEUTSCHKE, Prof. HERMANN EDELICH, Prof. FRIEDR. GRÜNBACH, A. PAPPENDICK, K. E. TAUBERT (Piano), Prof. RICHARD HANSMANN, (Jankó-Fügel, Harmonium), OTTO DIERKE, Royal Musical Director (Organ), Prof. GUSTAV HOLLAENDER, FLORIAN ZAJIC (Violin), O. HUTCHENREUTER (Cello), &c., &c.

Charges: \$75 to \$120 Annually (200 to 500 Mark.)

Prospectuses may be obtained through the Conservatory.

Pupils received at any time. Consultation hours from 11 A.M. to 1 P.M.



PARIS OFFICE OF THE MUSICAL COURIER,
8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES,
PARIS, JANUARY 10, 1896.

Recognition does more for talent to-day than talent does for recognition.

THE age has many faults. Stupidity is not one of them.

Judicious mockery, training, universal intercourse, and the experience of past blunders, have illuminated latter-day understanding. People are expectant, discerning, generous, patient with fault, trained in the examination of tendency, relentless to pretension, rich, large eyed, unbiased, and intuitive to the verge of the marvelous, for the world is spiritualizing every day.

Never was there a time in the history of intellect when the man with anything in him had absolutely nothing to do but show it. The spheres of exhibition increase with every season, enthusiasm is strong and warm, all kinds and types of worth (that is, of capacity) are needed, welcomed and paid, free of prejudice, precedence for tradition.

"I suppose if I were a Polonais I should succeed!" said the whining pianist who started this train of thought. Absurd! The "Polonais" he had in mind had to create his own success. It was a Russian before that, and a German previous. Each became a success, because Divine Force meant he should, for the guidance of the nations.

Luckily nobody knows whether he is one of the elect or no, so all anybody has to do is to keep pounding away according to his wish and his capability, and let results tell the story, which is incontestable.

In this let no one lay anything to ignorance, misconception, misunderstanding or prejudice. The time has gone by when genius starved in attics, and merit limped around in rags. Of all the grand universalities of this triumphant age there is nothing more grand and strong and certain than universal appreciation. For the world is spiritualizing unconsciously every day.

Patti here, Saint-Saëns in Naples, Calvé, Bernhardt and Paderewski in America, are perhaps the best praised people in the world to-day. No use discussing the matter, Patti is a whole professorat in herself in tone production. No one living produces all her tones all the time so perfectly as Patti.

Yet if located here in Paris to-morrow as singing teacher, would that gift of vocal emission necessarily guarantee her ability to teach other people how to sing the same way? By no means. The diva is graceful in dancing, but conscious in everything. There is her fatal lack. It seems absolutely impossible for her to keep up an illusion. She gets magnificently en rapport with her audience, but never with her work. It is an exhibit, not an interpretative, talent that she has.

But she does get en rapport with her audience, though. It was a species of frenzy here at the Galté. It was not the Latin temperament either, for of all the cold blooded audiences that ever existed the French unpleased can be the worst. It was all, too, for her singing. There was no expectant enthusiasm for the novelty of her dance performance, none for the pantomime, their own work; none for her toilets or her looks, none for her frame of talent and beauty in the rest of the caste. There was a sincerely mad craving to hear the tones of her voice.

People are absolutely starving for the sounds of beautiful human voice.

Sara Bernhardt does sing, you know! She entered the Conservatoire here to study singing! That is, she was examined on all her talents. The poor directors were sadly put about to know what she should be put at, so strong were the indications in all directions, and her song was not the least perplexing part of the test.

It was not until the recitation of a simple Fontaine rable that the "frisson" shook the jury. On the request to recite something else the girl burst into tears, thinking it a mark of disapproval.

Was it Malibran who once dared to dance in pantomime in Italy, and so enraged the people at what they saw as a degradation of her art that they hissed her off the stage and she never dared renew the experiment? Perhaps there is a fitness of things, even in charity.

As to Patti's jambeal inducements to dance, a connoisseur in those lines who sang *Père* in the distant Rigoletto times, and was obliged, or rather privileged, to stand at the foot of the Rigoletto staircase in his capacity, vows that in those days, so far as he could see, there was not a physiological premium on adoption of the terpsichorean art as a profession. But then, dear me—

Sibyl Sanderson says that a more charming and agreeable stage comrade she never had the pleasure to meet. She has tact, grace and sociability sufficient for a dozen women, and an infantine gaiety that makes her irresistible.

By the way, Miss Sibyl Sanderson wishes to emphasize to her compatriots the italicized paragraph on page 13 of THE MUSICAL COURIER of December 23, in regard to the study of French in Paris. This she does in speaking in a manner much more charmingly and convincingly than italics.

"They are wasting their time absolutely," she says. "The way they all gather together and speak English is perfectly senseless on the face of it. French study is hopeless in that way, especially for the stage."

When Miss Sanderson came abroad to study languages as an accomplishment, without thought of becoming an artist, she knew what all home taught people know of French—nothing. If people made a plot to murder her, in her presence, she would not have known enough to run away, and if they told her of it she would probably have smiled sweetly and said:

"Mursy!"

After some experience in a school here, through the introduction of Mr. John Bright, son of the English statesman, she entered an elegant French family, none of whom could speak a word of English.

This alone never taught her. I know girls here who are presumably in French families, who escape every chance to chat English and are much more with the American girls of other pensions than with the French members of their own. Not so this one. Besides a strong liking for French people and their ways, she had common sense and clear Californian grit, and said:

"Time enough to have a good time after success—can't before!" So after tea, when grandma took her knitting, mamma her embroidery, Sibyl followed them, first into their parlors and afterward into their hearts. She chatted away in her unintelligible way, but so interestingly and perseveringly, that they all became interested in her progress, corrected her, helped her, and invited her finally to their circles, where they represented her to French people as their relative, "tutoying" her after the manner of relatives in French, and many were deceived.

There were at the time two other English speaking girls in the home, one, by the way, who afterward became Mrs. Bright, but for eighteen months Miss Sanderson spoke not a word of English! She got her reward at her debut when the strictest French were pleased with her diction, said to be the best of any foreigner who ever sang on a French stage.

One thing was in her favor—she had always had a French bonne in her home, and the few lessons that she took in diction were from one who could do something more than speak French. Her French is wholly different from the ordinary foreign attempt. It is French French. Her own voice is extremely young in quality, a delicate enfantin quality of tone and manner of speech, to which adds a fetching something in tongue tip that is not a lisp, but a fascinating little something which you hear in the speech of those delicious little children playing under the Champs Elysées trees.

Ardor, frankness, coquetry, good sense, daintiness, are a few of her characteristics. Her future is too bright at present to allow of any musical plans for the future. She is just drifting, and a mighty pretty morsel of driftwood she makes. She is delighted with Trabadelo as a teacher. "I cannot express what I owe to him," she says. "He is doing for my voice just exactly what I have always felt needed to be done for it, which means that he is the teacher for me."

M. Ibos, of the Opera here, has, through Agent Fassi, secured an engagement in Madrid to sing Lohengrin, also to sing with Mapleson in America next year.

A course in music at the Convent of the Saint Sacrement is conducted once a week by M. Widor. It is needless to say that it is the event of the week. The organist puts into the work all of the earnestness, attention and artistic zeal that he would if before a class of musical doctors.

The Church of St. Pierre de Chaillot is said to be one of the richest in Paris, in music and money.

The maître de chapelle there has been in office thirty-seven years, beginning as organist at eighteen. When fourteen he was organist of the chapel of les Invalides, a function since abolished, the chapel being converted into a museum. Imagine what his musical knowledge, as well as talent, must be to have received at the Conservatoire first prize by unanimity in all the studies. That means of solfège, organ, fugue, composition, improvisation, harmony, &c. His test works in all those branches lie in the Conservatoire library. Gounod was his intimate friend; he now enjoys the favor of all the musicians. At the Carnot funeral he was one of three who had charge of the

music, and received as souvenir of his services the Carnot cup, a magnificent vase of blue Sèvres. As composer, his sacred works are much played in the church of which he has so long been musical high priest.

Among his other good qualities may be mentioned an artistic and gifted daughter, Mme. Jeanne Spake, of whom more hereafter.

Speaking of pantomimes, a charming creation of this type from the gifted pen of Mme. Pauline Viardot is being played to-night in St. Petersburg. "Au Japon" is the title. It is being played at the home of General Gerbine, a musical Russian officer, who has a beautiful theatre attached to his home. "Mourir," by Madame Adam, a clever one act piece, is being likewise represented.

Both these artistic treats for St. Petersburg were arranged at the instigation of Mme. Torrigi-Heiroth, a Russian prima donna, who after a successful career in Russia and Italy, has established herself in Paris, as professor of singing, under the gracious patronage and recommendation of Mme. Viardot, whose pupil solely she has been.

Mme. Viardot comes honestly by her talents, her father being the famous singer and maestro Manuel Garcia; her mother a famous Spanish actress. It is not to be wondered at that she was playing accompaniments at eight, and at thirteen, as pupil of Liszt, playing with success in concert. Indeed, Liszt himself was so impressed that he wrote a book about her.

As an actress her praises need no sounding, at this day. To realize what she was as an interpreter one must hear these French masters speak of her. She has been immortalized in many ways, besides in her work—in painting by Ary Schaefer, in marble by Millet, in poetry by de Musset, in prose by Georges Sand.

As teacher, scores of her pupils have become famous, among them Brandt, Antoinette Sterling, Phillips, Viro de Marion, Lucca, Blanche, Bianchi, Desirée Artot, now Artot Padilla; Marchesi and others. She is a handsome woman of the purely noble ladylike type, with of voice of music and an eye of poetry. Modest, gentle, helpful, dignified, wholly artistic of the best school, and composer of many attractive gems, everyone speaks well of Mme. Viardot.

Her son, a remarkable violinist, has just returned from a successful concert tour.

The highest receipts taken at the Opera House during December were for Rigoletto. Frédégonde, Tannhäuser, Aida, Romeo Sigurd and Lohengrin were the other operas given.

The story is told that the director of one of the lyric stages here objected recently to a certain piece read him by the author because that forsooth the principal rôles representing laborers could not with any logic be sung by first-class artists, for whoever heard a bloused laborer able to sing after the latest dictates of vocal art in academic French! The man had a glimmer of reason on his side, if he had not spoiled it by adding:

"We could dress the laborers, I suppose, in Louis XV.!"

Marie Stuart, an opera in four acts, by M. Lavello, is being given at Nîmes this week.

The home of the Princess de Polignac was the scene of a charming musical evening this week. The Comtesse de Guerne sang, accompanied by her brother, Comte Henri de Ségur.

At the marriage of the two young sons of French royalty this week MM. Widor and Pierné played the organ. Le Deus Abraham, by Dubois; the Händel largo, Panis Angelicus, by Franck, and O Salutaris, by Rousseau, were performed.

At the last Breitner concerts, lectures on Beethoven, by George Venor, added to the artistic interest.

The brother-in-law of Paul Verlaine, M. de Clivry, is a composer of some note. The last words of the poet were for François Coppée.

Why cannot violinists avoid that whirring sound as of contact of the hair of the bow with the wood of the instrument? Everyone seems to make it, even Sarasate, and it can be heard even in an orchestra.

Are not audiences altogether too indulgent to unripe performers? What is the use of winning through a performance and then applauding at the close. Is it not mistaken courtesy? It is only misleading those people. They never seem able to discriminate between mechanical politeness and enthusiasm. The real certain knowledge that they were displeasing would start many of them on a wiser, if not a better, road.

A circular from the New York studio of Miss Nora Maynard Green reaches Paris announcing the opening of her summer studio in Paris in June. Good! Impresarios will be invited to attend the musicals and choose such pupils as show that they have the right material in them. That is the way to talk!

There is a Mlle. Mary Cabrera here who has been doing good faithful work, and is almost ready for a career.

Mme. de la Grange's address is often asked for. It may always be found on page 3 of this paper. All do not realize the remarkably active part that Dr. Thomas W. Evans, of Philadelphia, is constantly taking in measures for the advancement of Franco-American relations.

As chairman of the Paris American university committee, he is earnestly absorbed in a project to open the uni-

versities of France more widely to students from abroad. The most distinguished French and American residents of Paris and at home are discussing the subject, and much is looked for from its consummation.

Dr. Evans will be remembered by readers of THE MUSICAL COURIER as the philanthropic founder of the Lafayette Home, for young women musical students in Paris, a project which is enlarging its scope to include other art students.

The Society for New Music, founded at the instance of M. Henry Eymieu, critic and musician here, gave the first concert of the season this week. A mass for the repose of the soul of Godard was another event of the week. It was held at la Trinité.

MM. Victorien Sardou and Jules Lemaitre have been appointed members of the teaching committee of dramatic declamation at the Conservatoire, in place of Alexandre Dumas and Camille Doucet.

The concert of Mr. Stephens, an American who has been studying in Germany and France, and which took place this evening, was the opening concert of the season at the Salle Erard.

Mme. Roger Miclos has won new laurels for herself at the Crystal Palace, in London, where she was soloist. She played the second concerto of Saint-Saëns, the Impromptu in B flat, Schubert, and the eighth rhapsody of Liszt. Her success was legitimate and merited.

This week at Rouen Miss Maud Roudebush, of New York, made a début in The Taming of the Shrew, set to music by a M. Le Roy. The French papers speak well of her work.

Austria has come into line in regard to the protection of brain work. Every step in advance is progress in this line, although much remains to be desired.

Here comes a pointer for the Old World as to the leaps of musical progress made by America; a work on music and musical societies, by Mr. Henry Mendel. The present number deals with the musical life of Milwaukee, and is absolutely astonishing, even to an American. Oh that the French could read English!

I undertook to thank separately my compatriots for thoughtful remembrance through the holiday season, but owing to the enormous tax on effort by the unexpected growth of musical work here I find it impossible, and must only express gratitude in this way for the present, promising myself the pleasure of more gracious treatment of them in the future.

FANNIE EDGAR THOMAS.

Frankfort.

FRANKFORT-A-M., January 12, 1896.

FREDERICK LAMOND'S recital last Monday evening was attended by critics and pianists and they found little except the lack of tonal variety to criticize. Lamond's program was a toccata and fugue of Bach, arranged by Tausig; the Beethoven Appassionata, op. 59; the Chopin Sonata in B minor; Rubinstein's Melody; a theme and variations by Thalberg, and the Don Juan Fantasy. Liszt, after which Lamond played a Liszt Liebestraum as his acknowledgment of the recalls of the audience. He is a master technically, and no mistake. His tone, though, is too unvaried and too "thumpy." He certainly has interpretations of such things as the Chopin Funeral Marche that are new and very unwelcome to me, but his Liszt playing especially was all that the veriest fire-eater could wish for.

He plays in Berlin February 12, I think, and there he will receive a careful review no doubt, so that I will say no more about him.

The way Louis Rée and his charming wife were treated here in the Hoch Conservatoire last Thursday was sad to look upon. They played a well arranged program in the most finished style to about seventy-five people and 300 empty chairs. Mr. Rée told me, with looks of the keenest

disappointment, that they would return here in the autumn. It is to be hoped so, for their ensemble playing was as good in every detail as I have ever heard, and Rée's own compositions are gems for the piano. Halévy's Jewess was given the same night and got the crowd and interest, and deservedly so, as far as I saw in the last act of the work.

Heinrich Kiefer, the cellist, gave a concert last Tuesday, with James Kwast at the piano and Helene Soriani attacked the vocal solos. Fräulein Soriani has a soprano voice of very peculiar qualities, which are none of them agreeable, and her artistic taste in the rendition of Schubert's and Schumann's songs was not to be discovered with the best glass. Herr Kwast came from a sick bed to play and did excellent work, especially in the Pfitzner sonata for cello and piano. He is a most musicianly player, but not always the magnetic and stirring performer he should and can be. Herr Kiefer has a mighty tone of great purity and quality, but a technic that is not nearly that of the great ones, among whom he places himself. His work in close passages was clouded and blurred, and his apparent insincerity of effort, except in difficult passages (when he then seeks to persuade every observer by his own conduct that he is playing regular "logarithms in difficulty"), is much to his disadvantage.

The Symphony Orchestra gave Beethoven's ninth symphony Friday night. Herr Kogel believes in good, spirited tempo no doubt, but to me the whole symphony, especially the last part, was "put through" at a rate that spoiled its greatest effects.

Paul and Lilli Lehmann were two of the soloists and both did well. I wager Frau Lehmann hasn't sung that part so fast in all her experience. The entire symphony is too grand, majestic and soul inspiring to be treated so vivaciously as it was.

We are truly proud of our first "Falstaff" performance last night. Every part was superbly taken and on the whole it was the best staged, best acted and best played opera by actors and orchestra of any we have seen here for several months. Every reader has seen numerous reviews of this great work.

HENRY EAMES.

Adelina Patti and Her Relatives.

NO singer of this century has more deeply stamped her genius and labors upon her era than Adele Juana Maria Patti, now universally known as Adelina Patti, and it is said that few singers of any period or clime have amassed so much money during their professional careers. Mr. Albert L. Parkes relates the following facts concerning the life of Patti, in the January Godey's:

"The Pattis were eminently gifted as musicians and vocalists. Signor Salvator Patti was a notable tenor of Palmo's Opera House, on Chambers street, over fifty years ago, and his wife, Signorina Barilli Patti, sang *The Druid Priestess* in Norma in 1848. They had four daughters, Amalia, Clotilde, Carlotta and Adelina, all remarkable for the beauty of their voices, and a son, Carlo, who won considerable repute as a violin soloist.

"Amalia, the eldest daughter, married Maurice Strakosch, a clever music teacher and an exceedingly suave diplomat. His velvety stroking of your coat sleeve, while gently addressing you as 'my freint,' invariably gained his desired point, and in later years he became known as 'my freint Maurice.'

"Clotilde sang for a brief period, but after her marriage to Mr. Thorn, son of a wealthy real-estate dealer, she retired from the stage and died soon after, on the threshold of wedded bliss.

"Carlo was a fine looking young man and a good violinist, but was rather too fond of the good things of this life. It was said that he had privately married a very popular New Orleans lady, and he finally did marry Nully Pierris, a favorite *cantatrice* at the Grand Opera House concerts during the James Fisk régime. He joined the Confederates

during the war, and then came North and got into serious trouble, from which he was rescued by the good offices of the then impresario Maretzek and Sheriff Bensel. Ultimately, Carlo Patti returned to the South, where it was reported that alcoholism ended his career.

"Carlo Patti left a daughter by his New Orleans wife, who developed into a very handsome woman and was adopted by her aunt Adelina, after the latter had become Mme. Nicolini; but soon afterward the young lady was hurried from the hotel where the Nicolinis were staying, and some of the busybodies gave it out that it took a long time to appease Mme. Patti's anger at what she is said to have regarded as the girl's wicked ingratitude.

"Carlotta, an exceedingly handsome girl and magnificent singer, sprained her ankle while in her teens. The cause for this has been variously told, but neighbors of the Patti family who lived on East Tenth Street assert that Mme. Patti *mère* was a lady of positive will and of energetic action, and that an urgent argument between mamma and daughter on the top of a flight of stairs resulted in the rapid descent of the daughter, accelerated by some unseen propelling agency. Others have stated that Carlotta missed her footing on the stairway; but, be that as it may, the poor girl was lamed for life, and thus she has been obliged to limit her vocal career to the concert stage, although she has occasionally essayed operatic rôles and on one occasion with no less a tenor than Mario. Yet her florid, bell-toned voice, ranging from C below the line to F above, failed to compensate for her defective gait.

"Carlotta married M. De Munck, the cellist. On April 8, 1842, the night previous to Adelina's birth, Mme. Patti sang *Norma* and Sig. Patti *Pollio* at the Grand Theatre, Madrid, and the birth of this child cost her gifted mother her voice. A year later found the Pattis once more in New York, where they settled for some years, owing to their limited means. Adelina went to a neighboring public school, and her wonderful ear and fluent voice enabled her to sing all the gems then warbled in public by Teresa Parodi and Jenny Lind; yet all her playmates were from the Bowery, and she was an acknowledged adept at skipping, hop scotch and other juvenile sidewalk sports of that remote day.

"The family necessities soon took the little Adelina from school, and she was first introduced to the public by Max Maretzek at a concert given by Michael Hauser at Tripler Hall, Broadway, in February, 1852, where Parodi and Badioli were the great vocal features. The juvenile *débütante* was in her ninth year, and already understood the business end of a contract. Her conditions were that Maretzek should pay her a box of sweetmeats for singing, but 'no candy, no song.'

"In the excitement and hurry incidental to preparing a New York concert, Mr. Maretzek had forgotten the 'singer's fee,' and there was a long 'wait' until the negligent impresario had complied with the terms of his contract. This incident foreshadows a similar experience by Colonel Mapleson only a few years ago. He relates that one evening at the Academy of Music, when the *diva* was receiving \$4,000 for each performance, it rained furiously, and the advance 'take' at the box office had been unusually light, when, at a few minutes of eight, M. Franchi, the sombre little secretary of Mme. Patti, carrying his small leather receptacle for 'the spoils,' as the jolly colonel called it, entered the private office with a very soothing, *Bon soir, Monsieur*. Shall I ask madame to dress?' The colonel took the hint. 'Oh, yes, of course. Here, my boy, are \$3,000, and come and get the remainder after the first act.' 'Merci bien,' responded the little man, and then disappeared. Ten minutes later he returned, and in the most suave tones observed, 'Monsieur Mapleson, so Madame has drawn on one stocking, shall she put on the other?' The colonel hustled and handed him all but \$300. Finally that was paid before the prima donna donned her hose and the curtain went up."—*The Literary Digest*.

An Enormous Success!
Proghiera (Prayer). Proghiera (Prayer). Proghiera (Prayer).
 New Sacred Song by PIETRO MASCAGNI.
 Published in three keys with Violin, Organ and Harp obligato ad lib. **HINTS ON SINGING** by MANUEL GARCIA. The most practicable, useful and reliable singing tutor yet written.
 LONDON: E. ASCHERBERG & CO.
 NEW YORK: E. SCHUBERTH & CO.

BLUMENBERG,
 The Famous Violoncellist.

ADDRESS:

International Bureau of Music,
 112 East 18th St., . . NEW YORK.



Gertrude May Stein

CONTRALTO - 965 PARK AVE., N.Y.

CLEMENTINE
DeVere-Sapio

IN AMERICA.

SEASON 1895-96

Concerts, Oratorio, &c.

FOR TERMS, DATES, ETC., ADDRESS

WOLFSOHN'S MUSICAL BUREAU,

131 East 17th Street,

NEW YORK.



GERMAN HEADQUARTERS OF THE MUSICAL COURIER.
BERLIN, W., LINKESTRASSE 17, January 7, 1896.

THE full tide of the musical flood did not set in right after New Year's; on the contrary, the past week was rather an easy one as far as concerts were concerned, and an absolutely dead one at the Royal Opera. The death of Prince Alexander of Prussia fell in most conveniently with a temporary conductor's interregnum, which latter most unusual and untoward circumstance made out of necessity quite a virtue in the matter of keeping the opera house closed during the first week of court mourning for the dead prince. The last opera performance given was a repetition of Sir Arthur Sullivan's *Ivanhoe*, and although the work is now a standing fixture in the repertory of the artists concerned in it, a rehearsal had to be held—for the conductor was Mr. Steinmann.

He usually conducts ballet performances, and as fourth conductor is hardly ever called upon for anything more serious. Of his three superiors, however, Weingartner is, as I told you in last week's budget, disabled by an accident to his right hand which caused blood poisoning. But he is now on the road to recovery, and the matter is not very serious. Still he will hardly be able to conduct for a couple of weeks yet. Dr. Muck had received furlough to go to Budapest and conduct a concert of the Philharmonic Society in the Hungarian capital. He was out of town when the third court conductor, Josef Sucher, was attacked with a bad case of influenza, and thus the Royal Orchestra is for the time being bereft of all of its three chefs d'orchestre. The early part of this week the opera house, as I said before, will remain closed.

On Friday night, however, the fifth symphony concert of the Royal Orchestra will be given, and as Dr. Muck will not return from Budapest until the day of the concert, and Weingartner and Sucher are both in bed, Concertmaster Professor Halir will conduct this concert. The difficulties with the latter gentleman, who was overburdened with work, and who has more violin pupils at the Hochschule and in private than he can attend to, have been settled to the satisfaction of all parties concerned, and Professor Halir will remain at the first desk of the Royal Orchestra for years to come.

The first musical entertainment in the new year which I attended was a recital which the young New Orleans girl, Miss Céleste Groenevelt, gave in the Klindworth-Scharwenka Conservatory hall on last Thursday night, the 2d inst. I have mentioned the name of this highly talented pupil of Prof. Philipp Scharwenka and of Leschetizky, of Vienna, several times of late, and from her performances last week I judge that it will be mentioned more often in the future. Miss Groenevelt is very young yet, hardly out of her teens, but she is very promising, possessing the most thorough musical temperament for one of her years that has come under my notice, and she is brilliant in technic, finely endowed as to touch, healthy in every way, and besides of most prepossessing appearance. Why should she not succeed? With a little more experience and more artistic repose, which will surely come to her, she is bound to become a great artist, and will verify the predictions which William Mason and other authorities made for her future before she went to Vienna.

Miss Groenevelt opened her program with Beethoven's E

flat concerto, which is not exactly a composition for young ladies. I cannot truthfully say that I was overwhelmed with either her conception or the technical reproduction of Beethoven's most exacting work for the piano. This, however, was not entirely the young girl's fault. It was so cold in the hall that she did not have the full use of her fingers; besides she was apparently nervous and ill at ease. Moreover, Mr. Bake's share in playing the orchestral accompaniment on a particularly poor second piano was not over well done.

Miss Groenevelt, however, warmed to her work in two studies in G flat by Chopin and two compositions (*Consolation* and *Danse à la Russe*) by Leschetizky, which she played with abundant technic and pliable touch, as well as good and healthy tone. She grew perfectly brilliant and absolutely fiery in the Liszt Hungarian Fantasy, with which she wound up her short program. This slight, willowy girl has lots of reserve power, verve and enthusiasm, and she awoke the latter quality also in her invited listeners, who after the Hungarian Fantasy broke out in a perfect storm of applause.

Professors Barth, Wirth and Hausmann gave the third and last of their chamber music soirees on Friday night at the Philharmonie, which spacious hall was absolutely sold out for the occasion. The concerts of this popular triumvirate from the Hochschule are always well attended, but this time the special attraction of Joachim's assistance and the fact that the Beethoven septet was on the program had drawn an unusually large and enthusiastic audience.

The four men above named, in conjunction with the double bass player, Herr Clam, first gave a delightful and finished reading of Schubert's *Forellen* quintet. The work, although a bit conventional and even antiquated in some of the movements, is still very popular, and justly so on account of its many innate beauties. The variations on the pretty trout song theme were of course and as usual most applauded and appreciated.

After the Schubert quintet came Brahms' piano quartet in C minor, op. 60, which received wonderful treatment at the hands of four such excellent musicians. If the palm were to be awarded for the best playing it would this time be deserved, not by Joachim, admirable artist though he be, and again proved himself on this occasion, but by Professor Barth, whose piano playing was perfectly exquisite in every way and who seems to have found the secret of making the percussion instrument blend with its string neighbors, while so often it is made the competitor instead of the collaborator of them. Wherever the piano was not leader Professor Barth played with the utmost discretion and nicety of feeling and taste, and wherever it took melodic prominence he sang so beautifully and brought out so much volume and so fine a quality of tone that, although the lid of the instrument was closed, I have not heard so excellent a Bechstein piano at the Philharmonie since our own Fanny Bloomfield Zeisler played here upon the instruments of that most celebrated German house.

Beethoven's most form finished and one of his most pleasing works, the well-known septet, which is not heard here so very often, is always a great favorite, and it was most admirably performed as to ensemble and spirit by the above named gentlemen of the strings, assisted by chamber virtuosos O. Schubert, clarinet; chamber musician Guetter, bassoon, and Herr Littmann, horn, all three of them members of that body of artists the Royal Orchestra.

Last night I heard portions of a recital and of a concert with orchestra given by two pianists, one of whom was unknown to me before except by name. This was Mr. Eduard Risler, from Paris, a pupil of Eugen d'Albert. Mr. Risler, who held forth at the Bechstein Saal, has certainly no reason to complain of chauvinism, for although he is a Frenchman his merits as a pianist were recognized and acknowledged instantaneously and unanimously. Of the younger and less known pianists whom I have heard this season he is the best one, with the possible exception of Harold Bauer, also from Paris. Their playing, however, is of entirely different a nature. While Bauer displays more of the combination of dreamer and fantastic

virtuoso, which qualities, coupled with intense poetry of feeling, distinguish and make the principal charm of Paderevski's playing, Risler *jeune* is more of a musician and interpreter in the d'Albert vein, without, however, lacking in virtuoso technic or sincerity and earnestness of feeling. These qualities predominated in the two sonatas of Beethoven, the one in E minor, op. 90, and the E flat Sonata *Characteristique* (*Les Adieux, l'Absence et le Retour*), while the Liszt B minor sonata, a work for which I have never had any special predilection, became positively interesting in Risler's lucid and yet dashing and virtuoso-like interpretation. He plays like a genuine musician and a true artist, and I should have liked to have heard his Chopin and Chabrier selections if I had not had to attend another pianist's concert at the Singakademie. I hope however, to be able to hear Risler again at his second recital on the 17th inst.

The other pianist was Mr. Moritz Mayer-Mahr, from Mayence, who had a large and enthusiastic attendance for his concert at the Singakademie. The gentleman with the triply alliterative name is a popular professor of the piano at the Klindworth-Scharwenka Conservatory, and he is a pianist somewhat above the average in technic and just about the average as concert pianists who are at the same time teachers nowadays go.

He played the Beethoven E flat concerto, which I did not hear, and the Weber concertstück, as well as Liszt's Hungarian Fantasy, all of them stock works, and the latter two pretty hackneyed ones. I should have liked to have heard something more new, or, if the old things had to be given, then in a less businesslike, at moments really perfunctory, style, which to me was positively distressing. Mr. Mayer-Mahr has a strong touch and he is not unmusical, and with more practice he may some day gain a higher musical plane. At present he seems to me a trifle over-ambitious. His principal fault, one that it will be hard to remove, is a lack of positive rhythm. He never finishes a four-quarter bar as he begins it, and rushes the tempo of the last two beats so that it was almost impossible for Professor Mannstaedt and the Philharmonic Orchestra to furnish a halfway exact accompaniment.

Mr. Mayer-Mahr, however, was successful with his host of personal friends in the hall, and he was made to play an encore after the Hungarian Fantasy, choosing a pretty little piece, if I mistake not, of his own composition.

Miss Mathilde Haas, also from Mayence, was the vocal soloist at this concert. She has an alto voice of not particularly pleasing or noble quality, nor does she sing with any too much musical understanding or other striking recommendabilities. The fare for her trip from the Rhine to the Spree might have been saved, as there are plenty of equally featureless vocalists right here in Berlin. The lady sang a rhapsody, *An die Nicht*, for alto voice, by Otto Lessmann, the original piano accompaniment to which is orchestrated none too cleverly, or rather somewhat clumsily, by Ferruccio Busoni. May be that the playing of the orchestra had something to do with the lack of effect produced. While Lessmann's music, despite some rather glaring Wagnerisms, is at least of some musical value, Miss Haas' other solo selection, entitled "*Hadwig*," dramatic concert scene for alto and orchestra after a poem by Theodor Souchay, composed by Jos. Pembaur, is rot, and very tedious rot at that. The program mentions it as a novelty, and I hope that it will ever remain one.

Mr. Boise's seventh lecture on music defined Good Music and Musical Intelligence. The lecturer began by saying that "music is and must remain an untranslatable language of the soul, producing effects and inducing emotions, using the intellect as a medium only. Dr. Oliver Wendell Holmes says 'music which is translatable is necessarily of a low order.' This statement is true, and voices a fine sense of music's nature and limitations, remarkable in a layman, for there exists a disposition to pull the inspired creations of the great masters down to earth and to make them tell tales of earthly experiences.

"Music is the most intangible of the arts, and its purity,

ONDRICEK, DE VERE-SAPIO, ZEISLER.

THE
HENRY WOLFSOHN

MUSICAL BUREAU,

131 East 17th Street,

NEW YORK.

AND

LILLIAN BLAUVELT.

The Widest Ranged
Soprano in the World.

YAW

Under the Management of
MR. VICTOR THRANE,

Decker Building,

Union Square,

New York City.

27 Gilfillan Block,
St. Paul, Minn.



MR. FFRANGCON-DAVIES,

ENGLAND'S

EMINENT

Baritone.

In America, Spring, '96,
Principal Baritone of English
Festivals, Oratorio and Bel-
lad Concerts; Royal Italian
Opera (Covent Garden)
and National Theatre (Drury
Lane). Festivals, Concerts,
Song Recitals. For terms,
dates, &c., apply to



WOLFSOHN'S
MUSICAL BUREAU,
131 East 17th Street,
NEW YORK.

strength and beauty are always sacrificed through attempts to materialise it. Great music results from the natural development and the felicitous expression of noble ideas, and not an ingenious tonal illustration of scenes or sentiment which have been or might better be expressed in words—because of their material character. We must discriminate sharply between these scene paintings and the tonal expression of moods induced in the composer by the contemplation of such scenes. The former is objective, the latter subjective. * * *

"As in everything else that lays claim to beauty, so in music symmetry must underlie all other attributes. * * * The next attribute of music is color, which is more or less attractive according to the richness of the material applied and to the artistic skill bestowed upon its arrangement. Next comes sentiment, which is to music what fragrance is to the rose. A piece of music must express a human desire, a belief or an emotion; otherwise it is but empty sound—that is, it must be pervaded by a mood or atmosphere—the natural, logical growth of a germ—directed in its development by the agency that produces life, starts and keeps in motion the machinery of our bodies, and places a soul behind our features. * * *

"There is in my mind absolute value in music which embodies a soul in appropriate form and effective color. This value is higher or lower in proportion to the nobility of this soul, and to its capacity for making its coattributes subservient. * * * The comprehensive attribute, the essence of highest accomplishment in art, is suggestiveness. Its existence implies a clear conception rooted in sentiment, and clearly expressed through adaptable means, but well within the lines of demarkation which separate logical terseness from redundant and vitality exhausting amplification. * * *

"The writer of suggestive works has to seek appropriate means and forms, and he is often hampered by traditions, but our imaginations carry his ideas to fuller realization without being conscious of the intervention of material tenets. If a writer succeed in enlisting our sympathies the flow of his thoughts will naturally impart the impetus requisite to carry us beyond the line that separates the stream of his fancy from the open sea of semi-conscious cerebration; but here his direct influence ceases, for it becomes merged into the ocean of our life's memories, hopes and experiences, and each having received an impulse comporting with his receptivity and habits of mind, sails away upon his course propelled by imagination."

In speaking of the necessity for culture in order that we shall appreciate great music, Mr. Boise said: "The impression made by music can only be distinct after we have made ourselves acoustically receptive, after our natures have become attuned, like æolian harps, to responsiveness when waves of melody strike upon them. * * * Our minds can be sounding boards which gather and reflect upon our souls the tone pictures we hear. A wooden surface must have been smoothed, properly formed, and perfectly poised, or it will not collect, focus and reflect sound effects. In the same way our mental sounding boards must have been properly prepared, or they will not collect details and reflect sentiments. * * *

"Refined creations cannot appeal to crude natures. The savage, although sometimes possessing poetical instincts, prefers his own music with its monotonous weirdness to anything that more civilized communities can offer. Our right to pass judgment upon other's creations will therefore depend largely upon the distance we are removed from the savage in the process of musical evolution. * * *

The premiere of *Ratcliff* at the Berlin Royal Opera will take place before the end of the present month. Mascagni has invited to this event all the members of the family of Heinrich Heine, and several of them have accepted the invitation. The Princess of Monaco, née Heine, writes to the composer in response to his invitation: "You have created

for our poet the most beautiful monument, and I am very sorry that I am unable to go to Berlin to the performance."

After having "guested" as *Tannhäuser*, *Vasco de Gama* and *Lohengrin* before the Duke of Saxe-Altenburg, handsome Paul Kalisch was nominated by that potentate his personal "chamber singer." That's what might be called pot luck. * * *

Adele Aus der Ohe was last Saturday invited to play before the Empress Frederick at her castle. This is considered a great honor. * * *

William Lavin has been engaged by Siegfried Ochs to sing the tenor solo in the performance of Berlioz's *Requiem*, which will be given by the Philharmonic Chorus on the 22d inst. * * *

A Jewish musician named Barten has betrothed himself to the daughter of Ahlwardt, the Jew baiter. I wonder what the old man will have to say on the subject of this musical match when he returns from his expedition through the United States? * * *

Miss Annabell Boise, oldest daughter of O. B. Boise, the American composer, pedagogue and lecturer, will leave Berlin for New York on the 26th inst., in order to join her betrothed, Mr. Howard Brockway, the talented young composer, whom she is to marry about the middle of February. Felicitations are in order all around, and are here-with tendered most heartily on my part. * * *

Sally, alias Saul, Liebling, "court pianist and chamber virtuoso to H. R. H. Prince Leopold of Hohenzollern, and director of the new conservatory of the tonal art at Berlin," requests my communicating to the readers of *THE MUSICAL COURIER* the following more or less important news: "Court Pianist Sally Liebling will begin in February next a tournee through Denmark, Sweden and Norway in conjunction with Bianca Panteo and Rosa Kahlig. The first of thirty concerts will be given at Copenhagen." "Now you know it." * * *

Among the callers at the Berlin offices of *THE MUSICAL COURIER* this week were Leopold Hartmann, concert-master of the Montreux orchestra; Henry Such, an English violinist, who will be heard here in concert next week; Mrs. Otto Sutro, from Baltimore, who informed me that her charming and gifted daughters will give another ensemble concert here on February 5; Siegfried Ochs, the conductor of the Philharmonic Chorus; Walter Ibach, of the old renowned Barmen piano manufacturing firm of Rud. Ibach Sohn, and Emil Del Ley, opera singer from Budapest. O. P.

Mainz.—A piece entitled *Die Heinselmännchen*, a Volks and Märchen comedy by a young writer, Rudolph Herzog, failed on its production at Mainz, owing to want of rehearsals and bad production by the management of the City Theatre, which lacks a competent head. The music by Robert Erben, Capellmeister of Mannheim, was pleasing.

Painter and Musician.—The painter Alma Tadema is known as an ardent lover of music and his famous piano bears the names of all the celebrities who have touched its keys, Liszt, Rubinstein, Clara Schumann, and Paderewski. He has borrowed from the musicians the fashion of numbering instead of dating his pictures, so his canvases are known as "Op. 13" or "Op. 52." At present he is well into his fourth hundred.

Henselt.—An almost unknown work by Adolphe Henselt, the "24 préambles dans tous les tons majeurs et mineurs" has been issued by Paul Zacher of Leipzig in a new edition revised by Liszt, after manuscript copies in the possession of the publisher.

Don Basilio's Horn.

"Oh, Don Basilio, please play the horn for us, so that we may dance!"

"Yes, yes, Don Basilio, play the horn for us."

"Bring Don Basilio Joaquin's horn which he is learning to play."

"It isn't good for much. Will you play on it, Don Basilio?"

"No."

"Why not?"

"No, I say."

"But why not?"

"Because I cannot."

"Because he cannot! Did you ever hear such a fib?"

"Oh, monsieur, we all know that you are a bandmaster in the infantry—"

"And that nobody ever played the horn so well as you—"

"And that you used to play at court—"

"And that you have a pension—"

"So come, Don Basilio, hurry up!"

"Well, well, it's true I used to play the horn. Indeed, I was a master player, as they say. But I gave my horn to a beggar twelve years ago, and since that time I have not even blown a ta-ra-ra-ra."

"What a pity! a second Rossini!"

"Oh, but you must play a little this afternoon. You can do anything you choose out here in the country."

"And to-day is my birthday."

"Hurrah! hurrah! here's the horn!"

"Yes, he must play! A waltz! No, a polka!"

"Polka? Oh, no; a fandango!"

"Yes, yes, a fandango! The national dance!"

"I am very, very sorry, children, but I cannot play."

"Ah, you're so obliging!"

"So kind!"

"For your grandchild and your niece."

"For heaven's sake, let me alone! I've told you that I will not play."

"Why not?"

"Because I've sworn not to play."

"To whom?"

"To myself, to a dead man and to your poor mother, my daughter."

Every face saddened at the words of Don Basilio.

"Ah, if you only knew how much it cost me to learn the horn," added the old man.

"A story! a story!" cried the youngsters. "Tell us all about it."

"It is, indeed, quite a story," said Don Basilio. "So listen while I tell it to you."

And, seating himself on a bench, surrounded by an eager group of youngsters, he told the story of how he learned to play the horn, just as Byron's hero, Mazeppa, related to Charles XII. the story of his terrible ride. Let us hear what Don Basilio has to say.

It is seventeen years since the civil war broke out in Spain. Carlos and Isabella were fighting for the throne, and the Spaniards, in opposing armies, shed each other's blood in fratricidal strife.

I had a friend, a lieutenant of hussars, in the same battalion as myself, the most perfect man I have ever known.

We were brought up together; we went to college together; we stood side by side on the battlefield, and a hundred times had we wished that we might die together in the cause of freedom. He was as ardent a patriot as myself.

But what happened? An act of injustice from a superior officer toward my friend Ramon—one of those instances of the abuse of authority which are so great an injury to the most honorable of professions—induced the lieutenant to determine to leave the army; the friend, to part with his old comrade; the patriot, to go over to the enemy; the subaltern, to resolve to kill his colonel. Ramon was proud, proud as Lucifer, son of the morning.

"Has attracted so much attention of late in the musical world."—*Musical Times*.

"FROM BRAIN TO KEYBOARD."

MACDONALD SMITH'S
System for Touch and Technique.

As acquired and in daily use by Professionals and Amateurs at the leading academic institutions of London, in seventy towns of the United Kingdom, in the United States, Canada, Australia, &c., including holders of degrees of Mus. Doc., Mus. Bac., and of diplomas of A. R. A. M., A. R. C. M., F. R. C. O., &c., &c.

"We make no comparison, but say simply, from personal experience, that Mr. Smith's system of training does all that he claims for it."

"The interest is immediately excited, and still sustains, bears witness to the value of Mr. Smith's researches in the science of physiology for the benefit of musicians."—*Musical News*.

"Wonderful work is being done by Mr. Macdonald Smith in the application of his new system. . . . He is giving hundreds of lessons by mail with the very best results."—*Musical Courier*.

Complete Course of Six Lessons by Mail, 3 Guineas (\$15 00).

Enlarged prospectus, 18 pp., post free.

Lecture at Musical Association, Trinity College, &c., post free, seven stamps (14c. stamps).

MACDONALD SMITH, Steinway Hall London, W.

CAMILLA

URSO,

The
Great Violin
Virtuoso.



As a violinist she stands, to-day a model for many of the virtuosi who have caught the popular ear."
—H. E. Krehbiel, Esq., in New York Tribune.

Address,
LUÉRE & HORNE'S
Musical Bureau,
Room 74, Decker Bldg.
NEW YORK.

Now Touring Russia.

FRIEDA SIMONSON,

THE CELEBRATED

Youthful Pianist.

THE PRESS OF TWO CONTINENTS UNITE IN
HER PRAISE.

Toured with Patti, Melba, Albani and Sir Augustus Harris' Operatic Concerts, London. American tour last season with Gilmore's Band.

Address POTSDAMERSTRASSE, 27 B,
BERLIN.

All my persuasions had no effect upon him. It was a settled thing. He was resolved to exchange the shako for the Basque cap, though he mortally hated the insurgents.

We were at that time in the Asturias, three leagues from the enemy. It was the night which Ramon had chosen for his desertion—rainy, cold and dismal; the night before the battle.

At midnight Ramon came to my quarters. I was asleep. "Basilio!" whispered he in my ear.

"Who's there?"

"It is I! Farewell!"

"Are you going already?"

"Yes. Good-bye!" and he seized my hand.

"Listen!" continued he. "If we should have a battle to-morrow, as seems probable, and we should meet—"

"I know. We are friends."

"We will embrace each other and fight on. I shall probably die to-morrow, for I shall not leave my chosen post till I shall have killed the colonel. But you, Basilio, do not expose yourself. Glory is not worth fighting for. Take good care of yourself and live to be a commandant."

"Ah, what nonsense!" said I. "We will both survive to-morrow's fight. Now, let us choose a place of meeting."

"Where?"

"At the hermitage of St. Nicholas, at 1 o'clock at night. If either of us is absent the other will know that he is dead. Is it not so?"

"Yes. Now, good-bye!"

"Good-bye!"

We embraced each other tenderly and Ramon disappeared in the darkness."

As we feared, or, rather, hoped, the insurgents attacked us the next day. The battle was a bloody one, and lasted from 8 o'clock in the afternoon till nightfall. I saw Ramon only once. He wore the broad Carlist cap and had already shot the colonel.

I was so fortunate as to be taken prisoner by the insurgents.

It was 1 o'clock at night, the hour of my appointment with Ramon. I was locked up in a cell of the prison of —, a little town held by the Carlists.

I inquired for Ramon, and they told me:

"He is a gallant fellow; he killed a colonel; but he must be dead, for he has not returned from the battlefield."

Ah, what I endured that night! I had but one hope: that Ramon might be waiting for me at the hermitage of St. Nicholas, and for that reason had not returned to the insurgent camp.

"How he will grieve when he sees I am not there!" thought I. "He will think that I am dead. And am I not indeed near my last hour? The rebels always shoot their prisoners. To-morrow I must die. But Ramon will come back before that. Oh, what if he fell to-day; My God, deliver me from this uncertainty!"

And so I watched for daylight. A chaplain entered my cell. My companions in misfortune were all sleeping.

"Am I to die?" cried I, when I saw the priest.

"Yes," he said, gently.

"At once?"

"No; in three hours."

A moment later my companion woke, and sobs and cries and curses filled the prison.

The thought of Ramon—of Ramon living, of Ramon dead, of Ramon in heaven, of Ramon at the hermitage, took such violent possession of me that I was perfectly passive—dull and stupid as an idiot.

They left me my captain's uniform, but put a soldier's cap on my head and threw a soldier's cloak about me, and so I went out to die with twenty others.

Only one escaped execution, and that was because he was a musician. The Carlists spared the lives of musicians because they were non-combatants, and also because they needed them for their own bands.

"And were you a musician, Don Basilio—is that what saved you?" asked the children with one accord.

No, children, answered the veteran, I was not a musician; I did not know a note of music. They formed a hollow square and placed us in it. My number was 10; I was to be the tenth to die. Then I thought of my wife and daughter—of you and your mother, child.

The firing began. As my eyes were bound, I could not see my companions. I tried to count the reports, that I might know when my turn came, but I lost count after the third salvo. Oh, I shall never cease to hear that volley!

Sometimes it sounded a thousand miles away, sometimes as if they were firing in my very head; still they kept on shooting.

"Now!" thought I.

The guns again, and I was still alive.

"This is it!" said I, for the last time, and I felt somebody seize me by the shoulders, shake me and shout in my ear.

I thought that I had been shot, and fell senseless.

Next it seemed to me that I was lying on a bed in my cell. I could see nothing. I raised my hands to my eyes to remove the bandage, and found that they were open and unbound.

The cell was as dark as night.

I heard voices and shuddered. It was the night watch calling the hour. Nine o'clock, thought I; but what day is it?

A shadow darker than the blackness of the cell bent over me.

It seemed to be human.

And the others—the twenty others! All dead! And I? I still lived, or was dreaming wild dreams in my grave. My lips whispered mechanically a name: "Ramon!"

"What is it?" answered a voice in my ear.

"My God!" cried I. "Am I in the other world?"

"No," said the same voice.

"Are you alive, Ramon?"

"Yes."

"And I?"

"You are alive, too."

"Where am I? Is this the hermitage? Am I not a prisoner? Did I dream all that?"

"No, Basilio, you dreamed nothing. Listen: Yesterday I killed the colonel in battle. I am avenged. Blind and mad with rage, I kept on killing till nightfall. When the moon rose I was tired, and thought of you. Then I turned my steps toward the hermitage of St. Nicholas, intending to await you there. It was 10 o'clock—the appointed hour was 1. The night before I had not closed my eyes. I fell asleep. When it struck 1 I cried out and woke.

"I had been dreaming that you were dead. I looked about and saw that I was alone. Where were you? It struck 3! 4! What a dreadful night! You did not come! He must be dead, thought I. At daybreak I left the hermitage, and came here to join my troop. I arrived here at sunrise. They had all believed me dead. When they saw me they embraced me, overwhelmed me with congratulations and told me that twenty-one prisoners were about to be shot.

"An idea flashed across my mind. Could Basilio be among them?"

"I hastened to the plaza; the square had already formed. I heard shots. The execution had begun.

"I strained my eyes, but could see nothing. Grief had made me blind. I reeled with fear and agitation. At last I discovered that you were among the prisoners. Two victims more, then came your turn.

"What should I do? I was frantic. I shouted. I seized you in my arms and I cried out: 'Not him, general—not him!' The general, who recognized me and who knew of my exploits of the day before, asked me: 'Why not? Is he a musician?'

"This question was to me what a sudden beam of spring sunshine would be to one born blind.

"The light of hope was so unlooked for, so powerful, so brilliant, that it blinded me.

"Musician!" cried I. "Yes! Yes, Governor. He is a great musician. A great musician!"

"You lay there senseless."

"What instrument does he play?" asked the general.

"The—the—ah, now I remember—the horn!"

"Do we need a horn player?" asked the general, turning to the band leader.

"Five seconds—500—the answer was delayed.

"Yes, general, we need one," answered the band-master.

"Take that man out of the ranks and let the execution continue," cried the Carlist chief.

"Then I took you in my arms and brought you to this dungeon."

Hardly had Ramon finished when I rose and embraced him, laughing and crying, and stammered out:

"I owe my life to you!"

"Not yet," said Ramon.

"What do you mean?" cried I.

"Can you play the horn?"

"No."

"Then it is all up with us. Do you know anything about music?"

"Very little. Only what they taught us at college, you know."

"That is little, or, rather, nothing. There is no hope for you then, nor for me, for I, too, must die for practicing deceit on the general. In two weeks the band will be formed of which you are a member, in a fortnight, neither more nor less; and if you cannot play the horn by that time they will shoot us both without mercy, unless God works a miracle."

"Shoot you!" I cried, "to whom I owe my life? Heaven will never permit it. In a fortnight I will be able to read music and play the cornet."

Ramon began to laugh.

What more shall I say, children? In fourteen days and nights! I neither slept nor rested for half a month. In fourteen days I learned to play the horn. Ah, what days they were! We went out into the fields, Ramon and I, and spent our days with a musician who came from a neighboring place to give me lessons. Why did we not escape? It was impossible. I was a prisoner and watched, and Ramon would not go without me.

I said nothing, I thought nothing, I ate nothing. I was in a sort of frenzy. My one idea was music. The horn I wanted to learn, and I learned. If I had been dumb I would have learned to speak; if lame, to walk; if blind, to see, because I willed it. Ah, to will is to do! I saved my life, but I went mad. For three years the horn was scarcely out of my hands. My life was spent in playing. Ramon never left me. I wandered with him into France, and there I played the horn again. The horn was my other self. I sang with it at my mouth. People flocked to hear me. I was a wonder. The horn seemed to live under my fingers. It sighed, wept, threatened, sobbed. My lungs were of iron; and so I lived for three years, till Ramon died. The sight of his dead body restored my reason. I took my horn. My skill was gone; I could no longer play a single note.

And now, my children, do you want me to play for you to dance?—From the Spanish of Don Pedro de Alarcon in Short Stories. (Copyrighted.) By the kind permission of the Current Literature Publishing Company.

Cologne.—The revival of Max Bruch's Loreley was well received at Cologne. The chief rôles were filled by Frau Pesther-Prosky, Fri. Pazofsky and Herr Scheuten with great effect. Capellmeister Mühlderfer conducted admirably, and the work cannot fail of repeated performances.

Karlsruhe.—Gortler's Measure of Rhampsinitus had its first performance at Karlsruhe under Mottl's guidance. Frau Mottl, Gerhauser and Planck were successful in the leading rôles, and Albert Gortler, composer and author, was repeatedly called out.

WILLIAM C. CARL
CONCERT ORGANIST.
RECITALS AND ORGAN OPENINGS
FOR DATES, TERMS, ETC., ADDRESS
8 West 22d Street, NEW YORK

MR. WATKIN - MILLS,

ENGLAND'S EMINENT BASS-BARITONE,



Principal of the Leeds, Birmingham, Gloucester, Hereford, Worcester, Bristol, Hanley and Cheltenham Festivals; also of the Royal Albert Hall, Crystal Palace, Richter and other important concerts. will revisit the United States, and will be available for oratorio, operatic and ballad engagements during the Spring of '96.
Address

N. VERT and
C. A. E. HARRISS,
238 Stanley Street,
MONTREAL.



MR. and MRS. GEORG

HENSCHEL

IN AMERICA

During April and May, 1896.

First production of GEORG HENSCHEL'S phenomenally successful

STABAT MATER

under the composer's personal direction. Also in

SONG RECITALS.

For particulars address

WOLFSOHN'S MUSICAL BUREAU,
131 E. 17th Street, New York.



CLEVELAND, Ohio, January 18, 1896.

EVER since the Philharmonic Orchestra went to rest about two years ago several attempts have been made to bring it to life again, or to replace it by a similar institution. It was realized in wider circles that a city like Cleveland, occupying such a prominent position among the business centres of this country, owed it to itself as a sacred duty to patronize music and art, and not to be left behind in the race for distinction by cities like Buffalo or even Toledo, not to mention Chicago or New York. After long experience and careful scrutiny of the business principles underlying the plan of the Philharmonic Orchestra, some grave objections and drawbacks to its permanent success could not fail to escape the attention of the unbiased observer.

Only a very few of the wealthy citizens could be interested in the secure financial foundation of the orchestra, and the endeavors on the part of patrons to build up a good solid stock of subscribers were far from successful. The enthusiasm of those supporters on whose shoulders the burden of financial support eventually rested necessarily cooled down, and in spite of all the ability of Mr. Emil Ring, the conductor, the concerts of the Philharmonic Orchestra "were adjourned sine die."

Another feature contributing its part to this inglorious and deplorable termination of this promising undertaking was the prevalence of the amateur element, superseding the professional musicians. Its influence made itself felt even in the selections for the programs, which were generally of too lofty and difficult a character, both for the technical ability of the amateur element and the appreciation of the audience. From an educational standpoint it would have been better if a graduated course could have been followed out, if Haydn, Mozart and Beethoven had been duly represented, instead of being superseded by Wagner, Massenet, Bizet, Berlioz, composers for the competent execution of whose works the orchestra was altogether inadequate.

Yet after the demise of the Philharmonics the desire of the people of Cleveland for good music made itself felt, and every opportunity for enjoying such was eagerly grasped, and neither Thomas nor Mollenhauer had to regret their occasional visits to Cleveland. In the meantime the ranks of good instrumentalists thinned fast. The horn player Baumgaertel followed a call to join the Sousa Band and Max Droge, the cellist from Berlin, so well known in this country since his traveling with the Mendelssohn Quintet, left this city to share weal and woe with the Metropolitan Opera House orchestra, of New York, after an abortive attempt to enlist a local symphony orchestra.

While thus the *disjecta membra* of the Philharmonics continued to disintegrate, the Ladies' Fortnightly Club began to operate in a different direction. As their fast increasing list of membership—it has reached to day the regulation limit of 400—enabled them to embark on financial adventures, and being bent upon furnishing good music to the music lovers of this city, the club made an arrangement with Mr. Theodore Thomas to give a number of

season concerts in this city at popular prices, while the whole financial risk lay on the shoulders of the club. Thomas and his orchestra came, saw and vanquished. His first two concerts, the latter being given on January 9, were the current topics. May it suffice to say that both were appreciated beyond expectation.

Tschaikowsky's swan song symphony, the sixth, gained a decided success, hardly equaled by the effect of Schumann's B flat symphony, op. 38, which was, however, heartily welcomed by the audience. Johannes Brahms' Variations on Joseph Haydn's St. Antonin Choral sustained a succès d'estime, while Tschaikowsky's Rêve d'enfant was warmly applauded, his Danse baroque, with its odd harmonization and grouping of instrumental effects, finding a less warm reception. Beethoven's Leonore Overture No. 3 and Das Meistersinger Vorspiel were the "pièces de résistance" of the second part of the concert.

As Mme. Vanderveer-Green was detained by sudden illness, to fill her engagement as soloist for the concert concertmaster Max Bendix threw himself in the breach, playing Henri Wieniawski's Faust Fantaisie, which came off a complete success, notwithstanding a few serious mishaps.

An involuntary farce was performed on the next morning in a popular morning paper, when its would-be critic gave in glowing and florid language a detailed description of the vocal and personal charms of that fair soloist Mme. Vanderveer-Green, who in reality was confined to her room in New York during the concert. Such bulls are by no means a rarity in a certain class of periodicals of this section. A melancholy after effect of the Thomas concerts cannot be passed over in silence, as it shows the low ebb of popular enthusiasm over good music. The Fortnightly laments a deficit of \$1,000, and that at a price of 25 cents for a good balcony seat.

As a graphic contrast, to illustrate the peculiar bias of Cleveland's musical people, another fact should go on record, that the sale of tickets for the approaching concert of Sousa's Band is expected to come very near the high water mark of Paderewski's recital, almost unsurpassed in our local history of music. Not without a slight shudder your correspondent anticipates the performance of the self-dubbed "March King," foremost of that inevitable climax of self-glorification and conceit styled The Band Came Back.

Mr. Johann H. Beck is just starting on his trip to Detroit, Mich., to begin the rehearsing for the second season concert of the Detroit Symphony Orchestra, to be given on January 27. The program, besides its general musical merits, will present the particular feature of an "In Memoriam" concert of Mozart's birthday, offering a selection of the late master's grandest works, as among others the G minor symphony, complete in four movements, and the Nozze di Figaro overture. Judging from the Detroit papers, Mr. Beck has succeeded already in making himself indispensable to the music lovers of Detroit since his advent to that city, and his assumption of the baton has to all appearances ended "die dirigentenlose, die schreckliche Zeit" for the Detroit Symphony Orchestra. This fact is not only highly to the credit of that Michigan emporium, but casts some peculiar reflections on Cleveland, Mr. Beck's native city and his home, to be sung after the trite theme of "the prophet and his country," and where this excellent musician and composer has never yet conducted an orchestra. Perhaps Mr. Beck meditates in his philosophically disposed mind of "The mills of the gods, and how fine they grind!"

Since the two Melba concerts our townspeople have had no opportunity to enjoy vocal exhibitions of a higher mark; even in Madame Melba's case the first enthusiasm cooled considerably when the diva did not think it below her dignity to sing the hackneyed mad scene from Lucia over again with microscopic accuracy, a fact which did not fail to disgust even professed worshippers of her, and to awaken

heterodox doubts concerning the vaunted range of her "gigantic repertory."

Orlando Harley, the concert tenor, gave at his concert good evidence of a well trained voice of good compass and well blended registers, yet those who came to hear a dramatic singer of the emotional school were disappointed especially when he sang Antonin Dvorák's Gypsy Songs, technically with strict correctness, but without fire or expression. Miss Dyas, his partner, proved to be a good accompanist on the piano; her solo playing, however, was dry and commonplace.

Miss Florence Schinkel, the young pianist from Leipsic Conservatory, who since her brief stay in this city has become one of the most competent and thorough interpreters of Schumann, Chopin and Johann Sebastian Bach, and is the main support of the Fortnightly Club concerts, will be compelled to exchange our raw and humid climate with the gentle breezes of the South, and contemplates moving to Virginia. Her many friends will see her departure with regret.

In my next letter I expect to give a brief sketch of the educational department of our city and its chief representatives.

CHARLES J. ARNOLD.

A Query Answered.

UTICA, N. Y., January 23, 1896.

Editors The Musical Courier:

UNDER date of January 15 one of your correspondents asks: "In violin playing should the strings be pressed as strongly as possible against the finger board or not? One of the best teachers here says no; another yes."

"One teacher says the tone is produced by the fingers; another, by the bow. I would like violinists, especially old teachers, to give their opinion."

Allow me to say it is not necessary to press "as strongly as possible." The "teacher" might as well state that one should strike as strongly as possible for a 5 pounds blow. In so doing much power would be wasted. In violin playing or in any other rational act man should economize his energy. A firm pressure which prevents the strings from vibrating back of the fingers is all that is required.

The "teacher" who says the tone is produced by the fingers (left hand) is not a teacher. A man making such a statement shows that he is unacquainted with the fundamental principles of acoustics.

LOUIS LOMBARD,

Director Utica (N. Y.) Conservatory of Music.

Zeller.—Carl Zeller, the composer of the Vogelbändler and the Obersteiger, who has been sick for a long time, is now recovering, but is forbidden to work, and has received from the Minister of Instruction, in whose office he is employed, a furlough of three months. Directress von Schönerer sent him a New Year's gift, a box of blank paper, a hint to which he replied with a hope that he might return it filled with writing next season.

Breitkopf & Haertel.—This famous publishing firm announces a new practical edition of Palestrina's select works, as an appendix to the complete edition in thirty-two volumes. The complete edition of Bach's works, begun in 1857, will be printed at the end of this year. One of the volumes contains 142 photographic reproductions of Bach's manuscript, exhibiting the development of his hand writing and his methods of work.

A Railroad Organist.—At Grossheringen the porter at the railroad station plays the organ in church. On Christmas evening, after a heavy day's work in the station, he went to the organ loft, but fell asleep during the sermon. A friend aroused him, whereupon he startled the congregation by shouting, "Express for Limburg and Pumpernickel. All aboard!" or words to that effect.

MISS ANNA FULLER, PRIMA DONNA DRAMATIC SOPRANO,



Who has sung with great success in the United States, France, Germany, England and America, is coming to America for an extensive Concert Tour.



MISS JENNIE E. SLATER

PRIMA DONNA
SOPRANO,
Soloist at the ROSSINI
and BACH FESTIVALS,
Florence, Italy.

Decorated by Società
Filarmonica Fiorentina.

Available for Concert,
Reception and Festival
engagements.

Limited number of pupils
received for thorough artistic
voice training.

ADDRESS
152 West 49th Street,
NEW YORK.

MAUD POWELL,

VIOLINIST.

SOLO OR STRING QUARTET.

Address 9 West 51st Street, New York.

For the use of Vocalists, the Clergy and all Public Speakers.
"MIND AND VOICE." A Practical Study of Development
by J. BARNARD BAYLIS. (12. 6s. and 75 cents. of NOVELLO, EWER
& Co., New York and London). Resulting in CLEARNESS, POWER
and MAINTENANCE of voice without fatigue. Instruction given
personally or by mail. Address 80 Berners St., LONDON, W.

THE PIANIST (New York) says: "There is no question but that the exercises
will prove most excellent in correcting faulty emission of voice, and will be found
equally helpful to public speakers and vocalists."

THE ORGANIST AND CHOIR MASTER (London): "A cleverly thought out course
of practical study which vocalists and public speakers would do well to read."

CHARLES LUTWIG writes: "I am very glad to see how successful you are in carrying
out the principles of the only school of voice training so taught to me by
Cattaneo."

INEZ GRENELLI,

Prima Donna Soprano

NEW YORK PHILHARMONIC CLUB.

AVAILABLE FOR
CONCERTS, ORATORIOS and MUSICALS.

Address, for terms, dates, &c.,

155 West 56th Street, New York City.

Mrs. Katharine Fisk.BRITISH OFFICES OF THE MUSICAL COURIER,
January 18, 1896.

TO create a character in an important work is the opportunity of a lifetime, and rarely does a chance come to a vocalist to thus identify her name with such an exacting rôle as that of *Delilah*, in a country that stands so high in musical importance as Great Britain. I might preface these remarks by saying that futile attempts have been made to give Saint-Saëns' great work once or twice, but to Glasgow belongs the honor of the first successful performance here of this oratorio, which from its musical worth deserves to become one of the most popular in the large repertory.

The most important feature of this record performance was the delineation of the character of the beautiful barbarian woman by Mrs. Katharine Fisk. Her magnificent presence on the concert platform, her vocal equipment and the intelligence of her conception gave us one of those treats which we witness at too rare intervals. Very seldom have we been so impressed, or had such exquisite pleasure from the performance of an artist. The part of *Delilah* demands not only highly artistic, intellectual and vocal resources, but also a decided dramatic temperament, and the power to comprehend and give a vivid picture of a double part wholly subtle and varying.

Delilah during Act I, is happy, tender, quiet, meditative, wreathed in smiles and bedecked with garlands to welcome her lover, the victorious *Samson*. Then doubt comes with the idea that she no longer is first with him; and so, piqued with his insincerity, she writhes under the humiliation, and in the aria *Oh Love*, of thee help would I borrow she shows another nature—fiendish and revengeful. Like a tigress before her prey, she is triumphant in contemplating her revenge. Urged on by the high priest's taunts she assures him that he need have no fears, for she is resolved upon *Samson's* ruin.

Then she again changes, and for a few pages we have her hesitating and uncertain of her power over *Samson*, and wondering if she has really lost his love. Then *Samson* appears, and she concentrates her powers for the diabolical plot she is to play. She again approaches him with tender love, and in the phrase "Tis thou, my well-beloved" all the warmth of a woman's heart is felt.

Samson comes more and more under her spell, and is no doubt flattered by her apparent affection. The love duet, *Softly Awakes My Heart*, bears with it an influence wholly subtle and seductive. *Delilah* implores him gently and caressingly, but not yet hopelessly, to tell her he loves her, which he obeys, but again refuses to forsake his God. Then, with the wild and hopeless fury of a woman scorned and frustrated, she hurls at him a tirade of wrath, ending by hissing out: "Coward, how I despise thee!" Here the climax is reached and the effect is thrilling.

Delilah, after *Samson's* betrayal, and when he is in chains, still not content with her revenge, weaves in beautiful reminiscences of the love duet, not willing to allow him to forget her. She then declares that her revenge is complete and joins the high priest in a duet and libation to Dagon after the barbaric custom.

Mrs. Fisk portrayed these varying moods with a faithfulness that carried conviction. The music, which is so fully expressive of the meaning of the words, could not have found a more able exponent. Her rich, powerful voice was so fully under control that she secured the desired artistic effects throughout. Mrs. Fisk has thus created this important rôle in the United Kingdom, and doubtless, whenever the work is given, she will be secured for the part of *Delilah*.

I give below a census of opinion from the press of Mrs. Fisk's singing in this work, and also in *The Messiah*, in the Albert Hall, on New Year's Day. Here again, associated with Mme. Albani, Mr. Ben Davies and Mr. Santley, before the leading choral organization of the world, she established herself as an artist of the first rank.

SAMSON AND DELILAH AT GLASGOW.

The part of *Delilah* was in the hands of Mrs. Fisk, a mezzo-soprano, who hails from America. No greater singer has come

to visit us from that quarter. To say that she achieved a great success is to speak within the mark. Her full, vibrant tones and her fine style of dramatic delivery enabled her to realize the character of the music as few others could, and it would be difficult to imagine a truer conception of the part of *Delilah* than hers.—*The Scotsman*.

There is some beautiful music of a tender sort given to *Delilah*, who, as a kind of Venus, throws a spell over the Israelite judge. But the love is all feigned, and in the second part *Delilah* reveals her true character in the curses she heaps on her infatuated lover. Mrs. Fisk was equally successful in both styles of vocalization. She has a very attractive appearance on the platform.—*Dundee Evening Telegraph*.

Mrs. Fisk, an American mezzo-soprano, who made her début in Glasgow on this occasion, has a voice of great range and power, of remarkably fine quality and of more than ordinary artistic temperament. This was abundantly apparent.—*Glasgow Evening Citizen*.

Mrs. Katharine Fisk in her splendid part of *Delilah* created a deep impression. She sang her music with enthusiasm, and exhibited natural and trained vocal and dramatic power that places her in the very first rank of contemporary artists.—*Glasgow Evening News*.

The performance was as fine as anything ever given in this country. In the part of *Delilah*, however, the audience had the greatest surprise of the evening. Report had spoken well of Mrs. Katharine Fisk, but it had scarcely prepared one for such an ideal rendering of the part as that lady gave. Possessed of physical attraction for the rôle—no mean advantage even on the platform—her singing all through, especially in the beautiful air already mentioned, with its wonderful chromatic accompaniment of flutes and clarionets, was that of an artist. Her voice is a delicious mezzo-soprano, with luscious quality, especially in the lower tones.—*Edinburgh Evening News*.

Of the soloists who took part Mrs. Katharine Fisk was a comparative stranger. She is an American mezzo-soprano with a voice of great range and beautiful, rich quality, which she uses with admirable expressive effect, her singing of *Delilah* music throughout being one of the most enjoyable features of the performance. She had her best opportunity in the famous song, *Softly Awakes My Heart*, and she sang it as it should be sung, with a charm wholly seductive.—*North British Daily Mail*.

THE MESSIAH AT THE ROYAL ALBERT HALL.

Mrs. Katharine Fisk, although at first nervous, soon warmed to her work, and *He Was Despised* might have been repeated if Sir Joseph Barnby had not set his face against encores.—*The Daily News*.

Mrs. Katharine Fisk, who has not so frequently been seen or heard in connection with such performances, justified the hope entertained of her when she first came to this country as a professional artist. She seemed a little nervous at the commencement, but had recovered herself long before she was called upon to sing *He Was Despised*, her rendering of which was marked by all the requisite pathos and earnestness. Altogether Mrs. Fisk acquitted herself in a thoroughly satisfactory manner.—*The Daily Chronicle*.

Mrs. Katharine Fisk is a new comer, and the beautiful quality of her rich contralto voice makes her specially welcome. She is an artist to be appreciated.—*The Morning Advertiser*.

Mrs. Katharine Fisk was an eloquent exponent of the music assigned to the principal contralto vocalist. The beautiful quality of this lady's voice, her finished style and artistic intuition enabled her to give an interpretation of *He Was Despised* that will be long remembered by the majority of those who were present.—*The Morning Post*.

Of the soloists the American contralto, who has not yet been heard so frequently in oratorio as her gifts deserve, made a marked impression. Nothing could have been more impressing than her singing of *He Was Despised*, and, indeed, throughout she sang with evident feeling and refinement and distinction of style.—*The Times*.

Librettists in Italy.—Ulisse Barbieri has dropped his suit against the librettist of the opera *Eva*, as he was informed that the poet had received for his work 15 frs. and a glass of absinthe—only that, and nothing more. Bovio received as a royalty for the first performance of *Christ at the Feast of Purim* 30 frs.

A Letter and Its Answer.

Constantin v. Sternberg has expressed his views on the present state of society in this article, copied because of its suggestiveness, and because our readers will enjoy to hear something from the amiable growler.

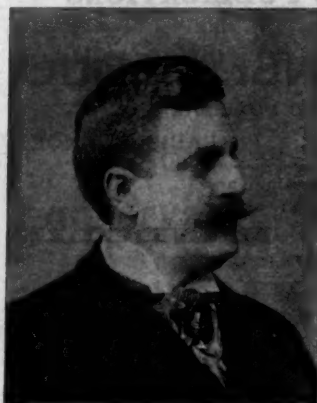
THERE is hardly a day passing without my receiving some letter of inquiry from some young teacher who honors me by asking for my advice. To the utmost limits of my time I answer these inquiries, although many a one of them ought really and properly come under the head of "professional advice," and be paid for. Fortunately art and science are free in this respect, and I can indulge in this pastime without scruples.

Recently I received a letter which required a somewhat lengthy answer, and, as the subject touches upon matters of a rather general nature, such as any musician is apt to encounter every day, I send you both the letter (in extract) and my reply.

In the inquiry the teacher shows good common sense, and says: "I have to come to this city because I had good reason to think that I should be by far the best, at any rate the best educated, musician in the place. In the one year of my stay I acquainted myself with the other musicians, and found, putting all pretenses of false modesty aside, my surmise correct. Nevertheless, and in spite of the fact that I have the entrée to the first families, I cannot earn enough money to pay for a modest living, and have occasionally, much to my chagrin, to fall back on my father's purse. You know me, you know all about my ability—what course would you advise me to pursue, in order to obtain at least a legitimate return for my work, and, above all, a proper employment of my forces?"

This was my reply: My friend, your letter puzzled me a good deal, but when I read it the third time I thought that one sentence in it let the cat out of the bag, namely: "the entrée to the first families." Are you prepared for a great and perhaps painful disenchantment? If you are, let me advise you: Drop these "first families"! I hear you questioning: "What? Is polite society not the natural ally and associate of the artist? Am I to associate with manual laborers?" Tut, tut, my friend; let me tell you a thing or two, and then judge. The so-called "polite society" is a French invention of more than a century ago; it formed itself from a leisure class, who, realizing that idleness must inevitably lead to decay, took up an occupation such as would suit their taste and for which their broader education and refined sensibilities should be both welcome and necessary adjuncts. Gradually they developed a most praiseworthy and powerful institution, the "salon" (or, as we should call it, the parlor). In the salons of these people men and women met informally and discussed the new in science and art, new philosophers, new theories, new books, new pictures, new music, new artists. True, the non-producing attendants were the aristocracy, but the professionals preponderated, and all that was necessary for admission into a salon was an introduction and—brains. In those times it was necessary for the artist to have "passed muster" in these salons, for in them it was decided (not legally, but de facto) what the masses should read, hear, learn, by whom they were to be taught, &c., and, to be sure, there was sufficient diversity of opinion to preclude narrow and one-sided judgments. These salons were the true power which called and stimulated public attention into a proper recognition of Musset, Hugo, Liszt, Chopin, &c., by setting the example to the general public, through dignified and appropriate propaganda.

I cannot give you a lecture on history here, so let me simply say that all this has changed since. Never mind how the change came; politics had a good deal to do with it. The masses woke up. Remember that little unpleasantness in 1793, and 1848, and old Napoleon? Well, things have changed. A new "caste" has arisen: the middle class! And as it developed, society (in the sense we imply to the word, by pronouncing it with contemptfully, down-drawn mouth corners) degenerated. To-day it is an absolutely useless institution, as far as public welfare is concerned,

**KEITH,**American
Baritone.CONCERT,
ORATORIO.First season here since
his European
successes.

Address

"THE ALPINE,"
55 West 33d St.,
NEW YORK.**FANNIE
BLOOMFIELD ZEISLER,**
The Great Pianist.

First Season in America

after her EUROPEAN TRIUMPHS.

SOLE MANAGEMENT:

Wolfsohn's Musical Bureau,
131 East 17th Street, New York.**Thomson Song Recitals**AT
Sherry's, 5th Avenue,

Thursday, January 30,

Thursday, February 6,

AT THREE O'CLOCK IN THE AFTERNOON.

AGNES THOMSON, Soprano.
JAMES FITCH THOMSON, Baritone.A limited number of tickets may be had upon application to FESTIVAL MUSICAL AGENCY, 489 Fifth Avenue, Clarence Andrews, Manager.
Course Tickets, \$3.00

posing in newspapers, and paying them for their pandering to a morbid and vulgar vanity; and, as to its own selfish and vain purposes, such as a matrimonial market, for instance, it pursues them under no end of disguises, horse shows, flower shows, charity balls, amateur theatricals, and what not!

To you, as to any clever newcomer, society opens its doors. You play to them, you accompany them when they want to hear themselves sing, you make yourself interesting, put your best foot forward, and then they give you—tea—maybe (though I doubt even that); they pay you for your services, but mostly they consider you sufficiently paid by the exalted distinction they confer upon you by inviting you into their high and mighty presence. If it comes very, very high, one of the "buds" takes lessons of you, and you get a pupil you cannot do anything with, unpunctual, irregular, and all that, you know.

Let me not shoot beyond my mark. Of course there are people belonging to good society who still hold high ethical principles, but you need considerable time to find them, for they do not mingle among the socially prominent, who "entertain." I allow 5 per cent. of society for these, at the risk of an over-estimate. The other 95 per cent. are snobbish, shallow, empty, and frequently even vulgar. Drop them, my friend; for they not only do not benefit you, they harm you, by making the public believe that you belong to their set, and this keeps the healthy-minded and well-to-do middle class away from you. Address yourself to the people in general, drop the favors of individuals, and you must and will find a reward that comes about as near to being a just one as can be expected in this world. As for the slight deficit between your reward and what it might be, think of your art, of its keen delights, which to their full sweetness the public at large will never be able to realize as the artist does, and if that cannot recompense you for a not quite rich enough income, learn shoemaking, for then you do not deserve to be an artist!

Go to the people, make your success, and that same society which now "patronizes" you will "lionize" you; but as to making your success through them, that is a thing of the past.

Nowadays they are a set of giddy triflers, incapable of an earnest thought, and unworthy of the attention of a serious man; and this is not the worst that could be said of some of them. Drop them!

CONSTANTIN V. STERNBERG.

Mme. d'Arona's Grandchild in Art.

MISS ELISE LANDIS, pupil of Miss S. Christine MacCall, has been meeting with great success on her tour through the United States and Canada, Central America, British Honduras, Texas and in the Southern States. THE MUSICAL COURIER has already mentioned her singing of the famous Echo Song (as sung by Jennie Lind) and the double success she has received for her beautiful singing of it. In Chicago last week she received quite an ovation. Miss MacCall is a most thorough and conscientious teacher, as is proved by several of her pupils who have appeared in public lately, particularly Miss Strong, the contralto.

Miss MacCall is a pupil of Mme. d'Arona and studied with her for six years. She has sung a great deal in public, and after her second year with Mme. d'Arona was able to pay her way. She is a graduate of the "D'Arona Special Teachers' Course," and has a large class of pupils, besides filling the solo contralto position in Trinity Episcopal Church in Newark, N. J., at a large salary. Good work tells, and Mme. d'Arona has other successful grandchildren in art.

Sonzogno.—The enterprising Sonzogno is reported to be preparing for another operatic tour in Germany and to be enrolling a company *di primo cartello*. His plan of placing German works in his repertory has failed, owing to the exorbitant demands of the composer.

Professor Goodthing in Oatville.

YOU all know Professor Goodthing. He is the long haired, kindly faced man who generally stands about the lobby of Carnegie Hall on the night of an important concert, and waits for some one to happen along that has the authority and the charitableness to "pass" him free of charge. He always stands at the rear of the hall, smiles approvingly when Paderewski negotiates a run in chromatic thirds, and screws his face into an untranslatable expression when Remenyi plays his original variations on Godard's concerto. No doubt during the early part of this winter you missed the professor's presence in his accustomed place at Carnegie Hall.

As you know, he was in Oatville, conducting the piano department at the Oatville Conservatory. I regretted his absence exceedingly, as he and I were in the habit of dining together at Lüchow's charity lunch counter, and at those times the Professor would entertain me with a countless number of yarns about his intimate friendship with Wieniawski, Wieck, Schumann, R. Inecke and Liszt. We used to get into lengthy discussions regarding Liszt's merits as a composer and the respective talent of Seidl and Damrosch. The Professor admired age and stability in connection with musical matters. I preferred youth and impetuosity.

So far I have written what everybody knows about Professor Goodthing, yet, in order to leave no doubt in the mind of the reader as to that good man's identity, I need only add that he is noted for his extreme hatred of money, and has never yet been seen in the possession of the latter commodity. Now comes something new about the Professor. He is no longer head of the piano department at the Oatville Conservatory.

Some days ago I walked into Lüchow's, as usual, ordered a glass of domestic, and strolled nonchalantly in the direction of the lunch counter. With assumed indifference I helped myself to a frankfurter, decorated it with a dash of mustard, and buried my teeth in the juicy morsel. I was about to swallow the detached piece when my eyes fell on a broad shouldered man who stood a few feet from me. He was peeling the rind from a piece of Cervelat sausage. Something in the way he disposed of the sausage and reached for a slice of Westphalia ham reminded me of my old friend Professor Goodthing. I looked closer. It was he. Rushing over to him I grasped his hand and proceeded to say how glad I was to see him, how sorry I was he didn't notify a fellow when he came to town for a few days, how I rejoiced at the great success he had made in Oatville, how wise were the Oatvillians in securing the services of so eminent a master for their glorious institution, and finally I told him the gratitude of the American nation knew no bounds in consequence of the fact that the students' pilgrimage to Vienna and Berlin was ended, since Oatville had become the Mecca for worshippers at the shrine of the pianistic deity.

In answer to my effusive greeting the Professor turned toward the bar and commanded, "Zwei bier, Franz." Ah! that man is a philosopher.

"My young friend," said he, "as you value my esteem and friendship never again mention the name Oatville in my presence."

"Why?" I queried. "Are you no longer at the Oatville Conservatory?"

"No!" he thundered.

"Well, that's strange," I commented. "What caused you to leave?"

The Professor remained silent.

"Didn't you like the town?" I went on.

The Professor set the glass to his lips.

"Or the director?" I insisted.

A gurgling sound was the only answer. I resolved to attack from another point and in a different language.

"Was sagen Sie zu Paderewski's Erfolg?" I ventured, making use of a platitude.

"Bah!" answered my friend, "he's the fashion, that's all."

"But his technic—his tone coloring—"

"Pooh! you should have heard Thalberg."

"Did you hear Paderewski this season?"

"No."

"I thought he was advertised to play in Oatville?"

Bang! went the Professor's fist on the bar. "Didn't I tell you never to mention that name again to me?" he demanded.

"Yes," I replied meekly.

My curiosity now being aroused I was resolved to find out what had happened. I had recourse to a lie.

"Before we drop the subject entirely, Professor Goodthing, I would like to inform you that a malicious slander is being circulated to the effect that you were discharged from the Oatville Conservatory owing to gross incompetency."

"What?" gasped my victim. "It's a lie—a d—d lie! Who said so?" he shouted.

"Everyone says so," I rejoined, boldly.

"Then you can tell everyone they lie. I incompetent! Why, man, did you ever read that pamphlet Wolfsohn printed when I was giving recitals under his management? I have been court pianist in Austria, and royal instructor at the Stuttgart Conservatory."

"I believe you, Professor," I returned, "and I believe Wolfsohn's circular; but I am a fool. Others are more wise and—"

"Stop! I'll tell you why I left Oatville," he interrupted.

"You can print the story if you like. It may serve as a warning to ambitious and pure minded pianists. As you know, I love music for its own sake. I did not adopt it as a profession in order to enrich myself, nor to achieve notoriety. I was imbued with noble, exalted ideas regarding the relation of music and money. I viewed the duties of a musical pedagogue as sacred. I wrote a treatise called 'The Role Which Music Teachers Play in the Development of the Youth of This Country, and Their Importance as Arbiters of the Destiny of the United States, Viewed from a Politico-Musical Standpoint.' In this booklet I attempted to outline the course that music teachers should pursue in their business dealings with pupils and parents. I pointed out to them that satisfactory results could be obtained only by untiring zeal and devotion on the part of the teacher. Remuneration should be a secondary consideration, and the teacher could regard himself as munificently rewarded when his scholar made rapid progress. My pamphlet fell into the hands of the director of the Oatville Conservatory. He sent for me. He kindly offered to pay my railroad fare from New York to Oatville. There was nothing in his letter about who was to pay the remaining and most important fare, so I assumed that he left that pleasant duty to myself. He expressed such warm sentiments of regard for myself and my views, however, that I judged him to be a man of the utmost education and tact, who did not wish to offend me by paying the fare both ways. I went to Oatville and we had a long talk. The director seemed much impressed by my ideal views of the responsibilities of a teacher. I told him I had a very high opinion of American musical talent, that I believed I was aiding in a mighty cause when I undertook to found a school of American pianists, and, lastly, that the idea of my receiving money—filthy lucre I think I called it then—for what I regarded as a labor of love was abhorrent to me—that bare necessity alone compelled me to do so.

"The director shook my hand with great warmth and assured me I had found a kindred spirit in him; that he was averse to insulting me by offering me a large salary, and thereby implying that money could pay for my inestimable services. He expressed himself as being thoroughly in sympathy with my theories regarding the influence of music on the future welfare of this country. With tears in his eyes he spoke of his desire to assist his country by instructing the largest possible number of students, and of the ingratitude of parents in misappreciating his aim and sending their children to other institutions.

"We parted with mutual regret. I carried a signed contract in my pocket. I heard nothing further from the

THE JEANNE FRANKO TRIO.

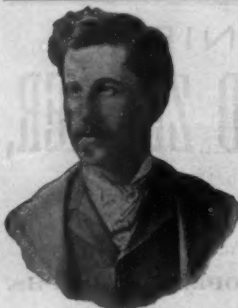
MISS FRANKO, Violin,
MISS CELIA SCHILLER, Piano,
MR. HANS KRONOLD, 'Cellist.

FOR CONCERTS, MUSICALES, SOIREEs, &c.,
ADDRESS
Steinway Hall, or No. 100 East 76th Street, New York.

ADÈLE LAEIS BALDWIN, CONTRALTO.

Oratorio, Concert, Musicales.

Address 124 West 83d St., or 87 Wall St., New York.



ALBERT GERARD-
THIERS,
TENOR.

Oratorio, Concert,
Vocal Instruction.

STUDIO:
603-4 CARNEGIE HALL,
NEW YORK.

HOWARD BROCKWAY,

COMPOSER-PIANIST.

Pupils received in Composition, Harmony,
Piano and Song Interpretation.

Studio: 817-818 Carnegie Hall, New York.

SPECIAL PUBLICATIONS OF THE FIRM

ALPHONSE LEDUC,
MUSIC PUBLISHER,

8 RUE DE GRAMMONT, PARIS, FRANCE.

Complete Theoretical and
Practical Method for the

MANDOLIN

By JULES COTTIN.

First Part, price 6f. net. Second Part, price 6f. net.
The two together, price 10f. net.

RAOUL PUGNO DUETTO, Net 1f. 65
RAOUL PUGNO DUETTO, Net 1f. 65

RAOUL PUGNO VALSE MILITAIRE, Net 2f. 50
RAOUL PUGNO VALSE MILITAIRE, Net 2f. 50

director until a few days before my engagement in Oatville was to commence. Then he wrote informing me that I was to have a studio of my own, and that he had collected a large and talented class of piano students, who were to be under my sole charge. Those last days were awful for my peace of mind. I lay awake at night, pondering over the grave but glorious task I was about to assume, and over my fitness to do it justice. I grew nervous at the possibility of my being required to instruct very talented pupils—geniuses—who played as well as I did. These reflections tortured me by night and day.

"September 10 found me in Oatville. I was ushered into my room at the conservatory. I had expected to be assigned two rooms—a waiting room and a studio—containing a grand and an upright piano. Instead, however, I found myself in a narrow apology for a room, 18 feet by 7, containing an upright piano of an obscure make; two rickety chairs, a clothes hanger, a blackboard, a circular of the conservatory and mountains of dust. I swallowed my chagrin as best I could, and murmuring something about 'pleasant room, light and airy,' I seated myself and awaited the arrival of the first student. In a moment there was a timid knock at the door. My heart beat fast. 'Come in,' I said. A young lady entered. I looked at my list. It was Miss P. I bowed and requested her to be seated.

"Do you intend to make music your profession?" I inquired, affably.

"I've taught two years in Beantown. I've come here to get a teacher's certificate, so's I can get better prices when I go back home."

"I was shocked, yet I managed to say, 'Play something for me.'"

"I don't play without my notes," she replied.

"Well, then, play something from notes."

"I haven't done any practicing in over a year," she replied.

"That doesn't matter," I answered, "I must hear you play, so that I can classify you." By dint of much urging I induced her to unearth a piece of music from the pile which she brought. It was called Garden Thoughts. She played it for me.

"Play something else," I said, by way of comment. She did so. Her second number was called Twilight on the Hudson.

"Can't you play something fast—something with runs or quick passages?" She produced Adams Express Company's Galop.

"Please play a scale," I said.

"Haven't practiced them since I was seven," she answered, disdainfully. I told her to buy Koehler's Etudes Infantines and Dussek's Sonatinas.

"I don't care about studies—I want to learn pieces," she asserted.

"Very well, I replied. 'You may take Streabog's Faust Fantasia.'"

"Is it hard?" she inquired.

"Very," I answered, and with that I bowed her out.

My second pupil was a tall, thin girl who wore eyeglasses and in other ways reminded me of a woman suffragist. I found my conjecture to be true. She had a mind of her own. In spite of my earnest request that she play the Chopin waltz, op. 64, No. 1, a trifle faster than andante, she slackened the tempo to lento. At every criticism she uttered an internal 'Huh!' and glared at me witheringly through her glasses.

"Play faster," I urged.

"Professor Smith told me to play this slowly."

"But I am your teacher now; I tell you it must be played fast!"

"Huh!" then she stopped.

"Play the C major scale."

"She stumbled upward through two octaves. When she reached high C she stayed there. Coming back, down-

ward, was out of the question. I prescribed Herz's Scales and Exercises.

"Pupil No. 3 was an elderly lady. She looked kindly and benevolent. When I asked her to play something she beamed on me in a motherly way. I repeated my request. She beamed again. She hastened to inform me that she couldn't play much, that she was 'taking instrumental' solely for pleasure, and knew she would never make any kind of a player. I reassured her, told her that practice makes perfect, masters are made, not born, &c.

"What do you think of 'massage' treatment for my fingers?" she suddenly asked. I informed her I thought it should prove beneficial. At the next lesson she asked whether I noticed any improvement in the elasticity of her hands. Thinking to encourage her I answered, 'I do notice a most decided improvement, especially in the left hand.' 'I had only the right "massaged," you know,' was her reply.

"One young lady brought a bundle of music containing Liszt's Second Rhapsodie, Chopin's G minor Ballade, Beethoven's op. 57 Sonata, Bach's Chromatic Fantasia and Fugue, and Rubinstein's Staccato Etude. When asked to play she performed Mendelssohn's Gondola Song.

"I explained that the pieces she had brought, and one of which she wished to study, were too difficult.

"Then you want me to buy some other music?"

"Yes," I replied.

"Well, I won't," she responded curtly. 'Ma told me before I left home I was to use up this stack before I bought any more music. These belonged to a music teacher who lived with us. He didn't pay his board, so ma took his music and put him out.' I sent the stubborn young woman to the director.

"Well, to make a long story short, the next few days were filled with similar instances of the high order of musical intellect prevailing among my pupils.

"One girl wished to know whether she should sharpen that A. Another informed me, in answer to my question, that *ff.* means pretty loud. A third told me that *ten.* is the abbreviation of tenderly. A boy who was dressed as though he was going to his sister's wedding, or to the theatre—both state occasions in Oatville—surprised me on the fourth day by suddenly stiffening his fingers out straight, holding his wrists perpendicularly, and spearing the keys from above. I asked him the reason for these contortions. He answered: 'Well, doesn't it say there to poke the notes?' I looked at the place indicated and found that 'poco a poco stringendo' was printed in the measure. A very young girl answered, when I asked her what she had played with her former teacher, 'I was playing out of the green book when I quit lessons.' An aesthetic looking damsel protested against studying Chopin's Minuet Waltz, because it is too morbid! I told her she might try Rosen-thal's less morbid arrangement of the same piece.

"At the chorus class a member informed me that she had brought three lady friends who did not belong to the conservatory, but who could sing nevertheless.

"Strange," remarked the director.

"Have they had any experience?" I asked.

"They're married ladies," rejoined the sponsor of the trio.

"Well, my friend, you can infer from what I have told you how much of my ambition to teach the American musical idea how to shoot remained after my first week in Oatville. I waylaid that virgin-minded director and threw my contract in his face. I packed my trunk and hurried back to New York, and here I am at Lüchow's, a sadder, wiser, but thoroughly contented man. Don't you ever go to Oatville, or any similar place, my boy, if you have a spark of musical self-respect or a tithe of ambition to aid the cause of music. You will stagnate there, musically and intellectually."

The Professor's narrative finished, I ordered some more beer, and told him I would use the earliest opportunity to

publicly deny the malicious rumors that had been circulated about him.

"Nothing new while I was away, eh?" he asked.

"Well—er, let me see," I replied, musingly. "Yes; Sam Franko has started an American symphony orchestra."

"Shucks! that was five years ago," answered the Professor. Then he asked, quickly, "Has he given a concert yet?"

"No," I replied, sadly, "but he played at the B'nai B'rith on Wednesday last."

"What are they giving at the Fifth Avenue Opera House this week?" he asked.

"You mean the Fifth Avenue Theatre, don't you?"

"No. I mean the Cathedral. I read they had Melba on Christmas Day."

The Professor asked me whether I believed in the saying "All work and no play makes Jack a dull boy" (a beautiful rhyme, by the way).

"Yes," I answered.

"Constantin Sternberg must be very dull then."

"Why?"

"Because he writes so much and plays so little."

"Get up," I answered. "You're almost as bad as the man who wished to know whether I had ever heard Micawber's Dance, by Saint-Saëns."

The Professor looked pained and I desisted. I dug in my vest pocket for a dime wherewith to pay Franz. I felt some tickets in that pocket. I drew them out and offered one to the Professor. By way of answer he pulled out an old wallet and disinterred therefrom six tickets for the same concert to which my pasteboards insured admittance. We both turned to Franz and offered him tickets. He pointed to the looking glass, in the frame of which was inserted two green tickets, similar to ours.

Said Franz: "That pupils' concert of Alexander Lambert will be a daisy, hey?"

This sketch would be passably funny were there less truth and more fiction in it. LEONARD LIEBLING.

Retirement of a Critic.—The musical critic of the *Dresdener Anzeiger*, Ferdinand Gleich, retired on January 1. He is in his eightieth year.

Neue Berliner Musikzeitung.—This paper, founded by the publisher G. Bock, but since 1894 owned and edited by the composer Aug. Ludwig, has entered on its fiftieth year.

Five Non-Conductors.—A late symphony concert at Berlin was conducted by Concertmeister Halir. Weingartner had blood poisoning, Dr. Muck was away at Budapest, Sucher had influenza, Wegener, who conducts the lesser pieces, and Steinmann, who is a servant to Terpsichore, would not burn their fingers in the task. And Berlin still lives.

Belle Cole on Singing.—Madame Belle Cole is of opinion that mere imitation of good vocalists is not the best way of learning a song. She prefers conscientious study, and the study should be of the words as well as of the music. Too many people, she has been telling a *Cassell's Saturday Journal* interviewer, consider that the music is everything and the words nothing, the result being that the words are too often slurred over by singers who would otherwise do well. Probably not half the words are articulated, and scarcely any of them are audible to the audience. In her opinion the words of a song should be learned by heart and then carefully studied—their meaning, their rhythm, their inflection—so that every syllable might be accurately and properly pronounced. When this is done, the music might be taken in hand. Madame Cole thinks American singers enjoy a great advantage as members of the highly organized choirs which are a feature of the principal churches of all denominations in the United States, and she has always been glad that she was herself soloist for some time in New York churches. The popular vocalist whose opinions are here given was born at Jamestown, in the Chautauqua Hills, where her family still resides.

ANNA LANKOW,
—Vocal Instruction,
825 Park Avenue, New York.

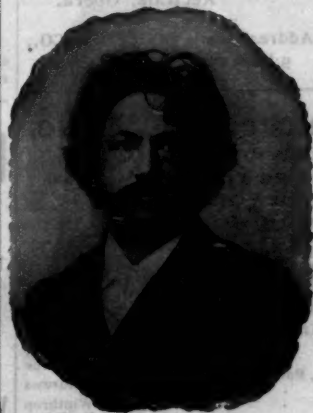
SCHARWENKA
Conservatory of Music,
Under the management of EMIL GRAMM,
No. 37 EAST 68th STREET, NEW YORK.

Prof. XAVER SCHARWENKA, Musical Director.

Fall Term begins Monday, September 9.
Examinations begin Monday, September 2.

WRITE FOR CATALOGUE AND PARTICULARS.

ONDRICEK



THE
World-Renowned
Violinist.

IN AMERICA,
SEASON 1895-96,
under the sole direction
of the

WOLFSOHN'S
MUSICAL BUREAU,

131 E. 17th St.,
NEW YORK.

J. H. MCKINLEY,
TENOR.
Concert and Oratorio—Vocal Instruction.
STUDIO:
126 WEST 66th STREET, NEW YORK.

SEASON - - - - 1895-96.

Premier Military Band for a Quarter of a Century!



Gilmore's Famous Band

(of the 22d Regiment), directed by the distinguished
Virtuoso, Composer and Conductor,

VICTOR HERBERT.

The Greatest Concert Band of America. Fifty Artists.

Opened Western Pennsylvania Exposition, Pittsburgh, 10 days.
Opened Cotton States and International Exposition, Atlanta, 5 weeks.
Will open St. Louis Exposition, St. Louis, September 9, 1896.
Plays Western Pennsylvania Exposition, Pittsburgh, 1896.
Plays Tennessee Centennial, Nashville, 1896. On Tour, &c.

JOHN MAHNKEN, Manager.

Geo. N. Loomis, Bus. Mgr., Steinway Hall, 109 E. 14th St., New York.

Americans Abroad.

SOME MUSICAL TYPES.

I.

THE COWBOY VIOLINIST.

"WELL, I'll be jiggered! It beats blue blazes!"

"What's the matter now, C. B.?"

"It's that limping, wall-eyed harmony lesson. Thought I had it all right until I came to the Con."

"Then you found you didn't?"

"Well, I should smile!" was the grim reply. "Can't play, any way."

"Then what are you trying for?"

"Oh, because I'm a great blathering squaw of a boiled idiot, that's why! I never knew I could be so many sorts of a blanked fool before."

We overheard this scrap of conversation near the steps of the Berlin Conservatorium of Music, familiarly known as "the Con" to the students and their friends, and we were immediately interested in the picturesque individual called C. B. He carried a violin case under his arm, was dressed in very careless fashion, and wore a great, soft, wide-brimmed straw hat. It contrasted quite agreeably with his straight, jet black hair and brown skin. There was a coppery tinge in his complexion, and he had the high cheek bones and heavy jaw we associate with the North American Indian. His eyes were large and black, and rather gloomy in expression.

It was altogether a striking personality, and we were not at all surprised when we learned that C. B. meant cowboy, and that he had come out of the far West. A good many people wondered what put it into his head to come abroad and study music, until they heard him play, and then the question was not always settled for those who persist in judging from external appearances.

The Germans regard the majority of Americans as being a little, if not wholly, mad, so you may imagine the effect of the Cowboy upon them. They set him apart as being a creature peculiarly unique. They had never come upon his like before, for he was the first who had drifted into the Conservatorium, or, rather, marched in with the cool tranquillity of the child who knows no distinction of person, but places all the world upon one grand plane of equality.

"What did you come for?" he had been asked upon his arrival.

"To learn to play the violin," he replied; and when they heard him draw the bow across the strings they took him in.

The second time we saw him he was standing on a street corner berating a big boy for abusing some little fellows who were at play.

"G'on, there, you little devil; leave those children alone, or I'll break your neck for you. If there's anything I hate it's a coward!"

The boy didn't understand a word of English, but he did understand the scowl accompanying the words, and promptly retreated.

When we knew C. B. better, we beguiled him into telling bits of his family history. It was not a difficult task. He possessed all the frankness of a child, and when he found that it pleased us to listen he talked quite freely.

"Yes, I guess I have a streak o' Indian in me, and I'm Spanish, too," he said once, "but more than everything I'm an American."

"Good for you!" cried E., who had been waving the Stars and Stripes ever since leaving America.

"It's a poor sort of a guy that'll go back on his own coun-

try, no matter what it is, but I'd be a pink-eyed fool not to be proud of America. It's the greatest place in the world."

Then he was led to speak of his music.

"So you want to know when I took it up? Well, I can't tell you. I guess it came along with my seeing and breathing. I tried almost everything before I got hold of a violin. Great Jehosaphat! It was like going to heaven to get that. I could hardly eat or sleep for a week afterward."

It would be impossible to describe the peculiar fascination of his personality and conversation. That ugly copper colored face of his would look almost beautiful at times, and his great black eyes would glow and flash with light; and his talk! it was always interlarded with slang phrases, and some that we had never dreamed of existing, but it was almost always interesting. It was lovely to hear him speak of his mother. No such woman had ever lived before, or ever would live again.

"It's all her work, my coming here. I don't believe I'd 'a' had the grit. I'd be right now chasing cattle over the plains, or sitting by a camp fire playing for the boys, if she hadn't said it was possible for me to study music abroad. When she leaves here, I'm going, too. But I hope we can both live long enough for me to show her that I deserve her faith in me. You bet it ain't every fellow that can have such a mother!"

For a long while we delicately refrained from saying much about books to the Cowboy. What could he know of literature, brought up on the open plain, with cattle herding to occupy him by day, and the companionship of the stars through the night? We knew that he received the scar on his upper lip from being thrown from a horse while chasing a mad bull through the chaparral, and we also knew that he prided himself on his daring horsemanship. But one day he came in just as we were cutting the leaves of some new magazines.

"Great gee! Is that *The Century*? Let me take a peep, do!"

"Do you read the magazines?"

"Do I? Well, I guess, when I get the chance!" And then, quick as lightning, "Maybe you think I haven't read anything. What do you suppose an English woman asked me one day? If I'd ever heard of Shakespeare! Think of it! Said she'd been afraid to ever mention a quotation! Well, I don't know much about books, that's a fact. Horses and cattle are more in my line; but I couldn't help reading a little when my mother kept the books lying around. Oh, by-the-by, I've struck the right name for the pension where I'm staying. You know it's the most infernal set of people for grumbling about things that I ever knew. They are kicking from morning until night, so I call it the Bronco Pension."

It was a long while before we could persuade the cowboy to bring his violin and play for us. But one evening he came over with it tucked lovingly under his arm.

"Now, don't think I can play. I'm only just beginning to learn. I'm in the infant class," he said as he opened the case and took out the instrument.

It was not a Cremona, nor did it even belong to a less distinguished school of good violins. It was simply a crude new instrument of ordinary tone and value. But man and violin were an odd contrast. He had forgotten to take off his hat. It was simply pushed to the back of his head, its broad, gray brim forming a cool background for his brown face. We could see him, in the mind's eye, careering wildly over the plain, a coiled lasso in his strong, supple fingers, but we could not reconcile him with the gentle calling of a musician.

But what a change when he touched the strings of that

violin! Then we lost sight of everything but the artist. Technical skill he did not possess. That could only be acquired after years of study—but the divine expression!

It cannot be described. It was the soul speaking, delivering its message to the world. E. is an emotional creature. She had undertaken the accompaniment, but presently her hands dropped softly from the piano keys.

"Play on! Why don't you play on?" he cried.

"I—I can't see the notes," she replied, groping for her handkerchief.

II.

THE OPERA SINGER.

Here is the history of a young opera singer.

Five or six years ago she was singing in an obscure choir in an obscure New England church. Nature had endowed her with a strong physique, a heavy voice, rich in some of its notes, but not especially sweet, and the energy which alone makes success possible to the moderately gifted.

She decided to come abroad and study. The scheme seemed a crazy one for a young girl so poor and alone; but with a sublime faith in her own power to bend circumstances to her will she made her plans.

Determination overcomes many obstacles. She sailed from America with a very light purse, coming direct to Germany. She didn't understand a word of the language, and one of the first things she did was to engage a teacher and also a "German exchange"—that is, some one to speak German to her in exchange for English conversation.

Then began years of hard work, embittered at times by poverty of the most abject kind. Often her best gown would be out at elbows, the shoes upon her feet merely rags. Discouragement must have often overshadowed her, but she kept steadfastly to her purpose, and that was to make the most of her voice.

"Often while we were lying in bed asleep B. would be up studying German, or preparing her lessons. Yes, before daylight many a morning she'd have a candle burning while she mastered some German poem or song," said a girl friend who knew her intimately.

Opera had not seemed within the possibilities when she first came over. She had only hoped to make an oratorio and concert singer, but as her voice developed and gained in power and richness she was encouraged to go on the stage.

"It is the place for you," said her teacher. "You would be very silly not to do so."

It was this same teacher, who has, by the way, trained many famous young singers, that said to her on her first application:

"Take that thing from your neck and never put it on again."

"Why not?" inquired Miss B., in some astonishment, as she unwound the simple little fur collar from her throat.

"Because it is very bad for you. It is foolish for any one to muffle up the throat in fur. It only makes them more susceptible to cold, and it is certainly very unsafe for a singer, very."

One may easily tell of the onward events of an apprenticeship to toil and poverty, but who can go below the surface and even faintly express the effect upon the struggler? It is to this girl's credit that she did not become embittered or lose her childlike hopefulness and faith in ultimate success. It was wonderfully interesting to see the development of the artist. The traditions of a stern New England ancestry held her fast when she first came to Europe, and it was a good thing for her, else the new life might have been too intoxicating, might have swept her away from her true balance.

It was hard upon that New England conscience of hers.

For full information regarding

TERMS AND DATES

—OF—

ALL PROMINENT ARTISTS

ADDRESS

H. M. HIRSCHBERG MUSICAL AGENCY,

156 Fifth Avenue, New York, N. Y.

N. B.—Committees and managers will consult their own interests by obtaining terms from this Bureau before concluding engagements.

MARIE VANDERVEER-GREEN,
England's Eminent Contralto,

The past two years has sung for the principal societies and musical events in England, Wales, Scotland and Ireland.

In America, 1895-96.

CONCERTS, ORATORIO, FESTIVALS.

WOLFSOHN'S MUSICAL BUREAU, 131 E. 17th St., NEW YORK.

MAURICE STRAKOSCH'S
TEN COMMANDMENTS OF MUSIC

FOR THE

Perfection, Development and Preservation of the Voice.

Compiled and Edited by M. LE ROY.

PRICE, POSTPAID, ONE DOLLAR.

Mme. Patti's sister writes:

"I hereby certify that the Exercises and Explanations contained in this book are the ones used by my husband, Mr. Maurice Strakosch, in teaching all of his artist pupils, from Adeline Patti to Nikita." AMALIA STRAKOSCH, nee PATTI.

Certificate from LOUISA LAUW, authoress of

"Fourteen Years with Adeline Patti": "I am pleased to testify that 'The Ten Commandments of Music' are recognized by me as being the identical exercises which I was accustomed daily to hear Madame Adeline Patti practice."

MINNIE HAUKE writes: "Mr. Maurice Strakosch has been my instructor and to his excellent method I owe greatly the success I achieved. I can, therefore, most warmly recommend his 'Ten Commandments of Music.'"

THEODOR WACHTEL, the famous tenor, writes: "I heartily recommend to amateurs and artists alike the system of my master, Maurice Strakosch, 'The Ten Commandments of Music,' to which I am indebted for all the success I have had."

EMMA THURSBY also testifies to the "inestimable value of my dear master's system, 'The Ten Commandments of Music.'"

CHRISTINE NILSSON acknowledges the priceless worth of her instructor's (Maurice Strakosch) system.

LOUISE NIKITA writes: "To the simple, common sense system employed by my late master, Maurice Strakosch and his successor, M. Le Roy, I shall ever be grateful for whatever success I have obtained in the many countries I have visited."

Review by the late Dr. HUEFFER, Musical Critic of the "Times," London: "Brief, singularly clear and absolutely free from padding, physiological or otherwise. The hints for voice cultivation and the system of daily practice comprising the 'Ten Commandments of Music' must be regarded as the concentrated extract of the teachings of a phenomenally successful master. The result of many years' careful observation, they are designed not only for developing, but also for keeping the vocal organs in the highest state of efficiency possible to them."

Send Money or Draft in Registered Letter.

ADDRESS: M. LE ROY,
35 AVE. MACMAHON, PARIS, FRANCE.

CARLOTTA
DESIGNES,

Prima Donna

CONTRALTO.

Concerts, Oratorio,
Recitals, Opera.

Address, care BOOSEY & CO.,
9 East 17th St., New York.

New and Successful Music.

PUBLISHED BY

B. ASCHERBERG & CO., London.

E. SCHUBERTH & CO., New York.

SPECIALY SELECTED SONGS.

Be My Dearest, Lovers all the Way,
Say, Yes! Mignon, Amorita (each in two keys),
Spring is Here, She Loves Me (each in three keys),
Hope, Once, In Arcady, Mine All,
A Field of Daisies, Album of Six Songs,
Sunrise, I Love You So, A Leave Taking,

Cotaford Dick
Guy d'Hardelet
Edith A. Dick
Arthur Hervey
Geo. W. Byng
Patton Cooper

SPARKLING DANCE MUSIC.

Coquette Skirt Dance,
Cupid's Waltz,
Gentleman Joe, Barn Dance, Polka and Selection,
La Graciosa,
Flower of the Nile Waltz,
Mlle. Baiser's Waltz,

Glande Trevor
Daisy Hope
Goud Andrews
Courtney Winthrop
B. Holser

It yielded very reluctantly to the demands of art. The German observance of Sunday is very different from the English or American. There they go to church in the morning and then give up the remainder of the day to holiday making or to work. It is usual to see a thrifty Frau sitting in a concert garden with her knitting or crocheting, and I don't know but they take it to the opera with them on Sunday evening. Sunday work and pleasure had to be realized and accepted by the New England girl, and from being an observer she finally became a participant. It was inevitable. An opera singer must play her part on Sunday night as well as on Monday night if her contract calls for it. During her student days she often had opportunity to sing in concert, and necessity made it easy.

It was in the midst of her student life that all her money gave out. She hadn't even enough to keep herself in food and necessary clothes.

"I remember she came and told me one night that she hadn't a thing for her breakfast next morning and no money to buy even bread," said a friend. "I had spent all my money also, and was waiting for remittances from America. It was late, but I slipped down to the dining room. Everything had been put away and locked up, except some butter. I took that and she laughed in great glee when she saw my spoils. She could always see the humorous side to a situation, no matter how desperate her strait might be. That keen sense of the ridiculous saved her from many a heartache."

It was almost as a last venture that she wrote to an American millionaire, frankly stating her case and asking him to loan her the money to complete her education. What a glorious day it was for her when his answer came containing a check dashing to her happy eyes! With the reckless extravagance and joy of a child, she hired a carriage to go to her best friends to tell the news. American millionaires do a great deal of good the world does not know, and of which they are themselves unaware sometimes.

The New England girl has repaid that money and is now singing in grand opera in one of the most brilliant capitals of Europe, has been engaged to sing at Bayreuth during the summer holidays, gives concerts when she has leisure, and will test the appreciation of American audiences before very long. To outsiders her success seems sheer luck; but to those who know the inner history of her life it is the result of unflagging toil and of a will force that would not be overcome.—*New York Tribune*.

Weimar Music.

SCHROTERSTRASSE 23, Weimar, January 15, 1896.

THERE has been nothing particularly exciting here over Christmas, although hopes were entertained of hearing a new opera by Humperdinck, but we had to be contented with Puss in Boots, to the great disappointment of a large portion of the juvenile population, whose appetite had been whetted by Hänsel and Gretel last year.

The weather has played us queer tricks lately, suddenly changing from warm to cold and vice versa, and it was on such a day, or rather evening, that I ventured forth to hear Zöllner's Überfall again, and had to literally skate to the theatre, as it had rained all day and toward evening froze hard. I narrowly escaped breaking a leg and arm, and arrived just in time for the opening scene. There are one or two difficult moments in this opera, where not only singing is required, but also plenty of play. This is particularly the case in the aforementioned opening, where Herr Gmür scored a success by his facial play. It is a very thankful opera, with a tragic end. One feels sorry the lady kills herself, but I suppose it must be so. Well, I thoroughly enjoyed my evening with Mr. Zöllner, and appreciated the slide home afterward.

Last Friday, Concertmeister Rösel's quartet organized a concert with the assistance of Frau Gmür-Harloff, sister-in-law of the above Gmür, and the "assistance" proved to be the "pièce de résistance."

I have seldom heard a more charming singer either in

personality or voice. Her organ is not so very powerful, but absolute purity of intonation, perfect phrasing and a sweet quality in the highest notes, added to a good appearance, combine to make her perfect for the concert room.

She gave us songs by Schubert, Hans Sommer, Grieg, Sassen and Sinding. I was particularly pleased with Sommer's Mein Herz ist die Quelle, which she sang "zu entstickend," as an old lady near me called out. Two Norwegian songs by Grieg and Bengzon also called forth much applause. Herr Rösel gave us a sonata by Lécclair, who flourished as teacher of violin at Paris in the first half of last century; the playing was scholarly, but failed to inspire me. He succeeded much better in his ensemble playing, showing how well he understands his work from a Concertmeister standpoint. The quartets of Schumann, A minor, and Haydn, F major, were really a treat, marred only by insufficiency of tone in the cello. I have found but seldom a quartet or trio well balanced; one of the performers usually lacks something.

It is astonishing what an attraction Hänsel and Gretel continues to be. It was revived here last Sunday and Tuesday, Stavenhagen conducting, and each time played to a full house. The tableau to the first act is one of the prettiest pictures I have seen, and the angels guarding the children might have been some celestial species of bower birds in a bower of lilies—forget-me-nots. I have seen it in Berlin, but this particular scene was not so prettily arranged. Fri. Schoder was very funny as Hänsel and evoked frequent screams of laughter from the audience.

There is to be another ringing of changes with the Capellmeister here. Herr Krazyanowski is leaving us and a Herr Wolfram (not von Eschenbach) is reported to be coming in his place.

Burmester and Hutcheson have completed arrangements for a tour in England. I wish them every success. They start early in February. EDW. W. OSBORN.

Chili.—At Santiago, Chili, a new opera, La Fioraia di Lugano, by Eleodoro Ortiz de Zarate, was produced with great success. The composer is a Chilean.

Madrid.—The troubles in Cuba have caused the bankruptcy of the manager of the Theatre Royal and Opera at Madrid, and both houses have closed their doors.

Van Zandt.—Miss Van Zandt will appear during the first fortnight of February at the Théâtre La Monnaie, Brussels, in several performances of Lakmé and Mignon.

Munich.—It is announced from Munich that Director Levi has, at his own request, been placed *en disponibilité* till he is again in a condition to officially discharge his official duties.

Xavier Leroux.—The success of the opera Evangeline, by Xavier Leroux, at Brussels, has led the manager of La Monnaie to accept another work of his, named William Ratcliff, based, of course, on Heine's bloody tragedy.

The Poets' Theatre.—The last representation of The Theatre of the Poets at the Comédie Parisienne, Paris, on January 15 and 20, comprised Pa-hos et Zu'ella, a legend in verse by Gabriel Martin, music by Ch. M. Widor and F. Thomé.

Servais.—The lyric drama L'Apollonide, by Franz Servais, has been at last brought out at the Grand Ducal Theatre, Karlsruhe, under the direction of Felix Mottl. The Parnassian verses of Leconte de Lisle suffered somewhat by translation into German.

Celebrations.—The Leipzig music trade firms of C. F. W. Siegel (R. Linneman) and Edmund Stoll celebrated on January 1 the fiftieth year of their existence. Originally they formed one house, Siegel & Stoll. P. Pabst celebrated his twenty-fifth year of business on the same day. Pabst is the owner of the largest lending library of Germany, which was founded in the twenties by Fr. Wieck, the father of Clara Schumann, and afterward carried on by Carl Bonnits and by E. W. Fritsch. On May 18 the firm of C. A. Klemm will celebrate its seventy-fifth year.

Paderewski Shadowed.

LATE Saturday night one of the largest private detective agencies in this city received the following telegram from a prominent Cincinnati financial house:

Cover tall man having bushy hair and wearing cape overcoat who will get off Big Four train from Cincinnati arriving Chicago 8 A. M. to-morrow.

"That's a beautifully definite description!" muttered the manager as he entered the operatives' room and handed the message to a well dressed young man who was dealing cards to his associates on night watch.

"Jim, go down to that train and see if you can get spot on the fellow. It's an important case and the man must not be allowed to give us the slip. You can go home now and rest until time to get down to the Park row station at 7:45."

Jim was one of the best shadows in the employ of the agency and was jealous of his reputation of never having allowed a "subject" to "throw him down" or slip through his fingers. He was at the station platform sharply on the tick of 7:45 in the morning and took a position which would command a view of the sleeping cars, reasoning that a man of his subject's description would undoubtedly ride in a sleeper.

"That's a dead cinch" was his mental comment as he saw the fifth man who alighted from the car steps. There was the cape overcoat of the most elaborate and fashionable design, and the bush of hair filled out the telegraphic description to a nicety.

The man from Cincinnati was accompanied by a shorter gentleman of pronounced English appearance, and the two passed hurriedly through the station to the vehicle entrance, where they signaled the most presentable cab and bowled away up Michigan avenue.

Detective Jim, after the manner of his craft, took the hansom most remote from the stand recently occupied by the one carrying his subject and followed northward in leisurely pursuit. The ride was a short one, for the shadowed vehicle drew up in front of the Auditorium Hotel. Jim halted his hansom before the entrance to the Annex, and as soon as the shorter of the two men paid the cabby and reached the door of the hotel he entered the Annex, passed through the marble tunnel and came into the main lobby of the big building just in time to see the men turn from the register at the clerk's desk and walk toward the elevator in tow of a bell boy.

"This is simply a snap," thought the shadow, as he picked out a seat from which he could watch the elevator and the stairway and enjoy a series of expense account cigars. But before settling down he had to go through the formality of gleaning from the register the name of his subject, his place of residence and the number of the room to which he had been assigned.

Boldly sauntering up to the desk he took the book from the hands of Will Shafer, who had just entered a change of room numbers, and glanced to the top of the page. What he saw was

"Ignace Jan Paderewski, Poland."

"The unspeakable, ornery Slav!" exclaimed the inflexible shadow, as he turned from the desk and strode out of the hotel to where he could spend his desire for expression on the open boulevard. The fact that he spotted his man on the next train from Cincinnati did not heal the wound which his pride had received, and the sound of a piano has ever since been sufficient to throw him into paroxysms of profanity.—*Chicago Post*.

Brazil.—The conservatory founded by the Governor of Pernambuco, Dr. Barbosa Lima, has been opened. The director is Luiz Morena.

Otto Neitzel.—In the series of Beethoven piano-sonata performances given at Bonn and Coblenz by the eminent critic and virtuoso, Dr. Otto Neitzel, he gave each evening four pieces from the three periods of the master, prefacing his performance of each with a verbal explanation of the thematic and æsthetic contents.

New York College of Music

128 & 130 EAST 58th STREET,

ALEXANDER LAMBERT, Director.

College is Open the Entire Year.

Catalogues Sent on Application.

MYRTA FRENCH,

Prima Donna Soprano

SOUSA'S CONCERT BAND.

For Terms and Dates,

ADDRESS

Manager, 10 East 17th Street, NEW YORK CITY.



CLARY,

CONTRALTO

For . . .

Oratorio,
Concert
or Recital.

ADDRESS DIRECT:

Remington Squire,
MANAGER,

113 West 96th Street,
NEW YORK.

International Bureau of Music,

112 East 18th St., New York.

Mme. MARIAN

VAN DUYN,

Dramatic Contralto,

can be engaged through this Bureau.
Send for Artist List.

The best societies book through the

INTERNATIONAL BUREAU OF MUSIC,
112 East 18th Street, New York.

A Chat with Madame Albani.

IN a box at the Metropolitan Opera House on Thursday afternoon was a woman whose presence created something of a sensation among the musicians and habitual operagoers. Her presence in the city was unknown except to the few who had welcomed her that morning as she stepped down the gangplank from the steamer Teutonic. The surprise and recognition were equally complimentary, for the lady was none other than Mme. Emma Albani, the famous prima donna, who has come to America for a short concert tour. Her box soon became a centre of attraction, and a large number of friends found their way there to extend their greetings.

Madame Albani, looking younger and more charming than ever, received THE MUSICAL COURIER's representative at the Windsor Hotel on Thursday afternoon shortly before her departure for Montreal.

"I never felt better," she declared; "and I do not feel any ill effects from the voyage. We arrived yesterday morning, and I could not resist going to the Metropolitan Opera House in the afternoon and hearing Jean de Reszké and Nordica. That performance of Lohengrin was a perfect one. Such artists! Isn't it too bad that I have to leave to-night? Only two days in New York, and one chance to hear the opera."

Upon a suggestion that her own engagements should satisfy her taste for opera, Madame Albani protested: "No, no; it is such a pleasure to hear such singers. I know them, of course, and I never tire hearing them. And isn't Seidl a superb conductor?"

"The management of the Grand Opera wanted me to sing in Mefistofele to-night. Mlle. Calvé, you know, is ill, and they urged me strongly to aid them and prevent a postponement. I am so sorry I had to refuse, but what could I do? *Margherita* is one of my best parts, and I should dearly have loved to sing it, but—just arrived, no rehearsal, no costumes. Ah, well!" and Madame Albani gave a sigh; "perhaps I shall sing it here yet. I appreciate the compliment of the management greatly."

"Yes," in answer to a query, "I am glad to be in America again; glad I am going to sing in the United States; glad to visit and sing for my Canadian friends, who are so dear to me, and sorry that my engagement is limited. My manager has engaged me and my concert company for twenty-five concerts. I may perhaps crowd in a few more in the time I will remain. I must be in England early in April, for on April 15 I sing *Isolde* in London, with Jean de Reszké as *Tristan*. For that alone I would make many sacrifices, and indeed I have given up what promised to be a most successful tour in South Africa for it. I do not know yet just how many times I shall sing in the United States this time. I believe the greater number of my concerts will be given in Canada, opening in Quebec on the 27th. It is for that I am obliged to cut short my visit to New York. You certainly do not want me to talk about my early life in this country, my early struggles to advance in my art or my subsequent successes. Everyone who knows me or what I have done, and surely all the readers of THE MUSICAL COURIER know where I was born, from what city I took my professional name, and the kindness of the dear people of Albany to me in my early days. That is of no interest now."

"Of course I shall sing in Albany, and it is with the most pleasurable anticipation I view my appearance there. Many of my old-time friends have passed away, but I look upon them all as my friends. Certainly every time I sing there I am glad, and I must say they appear as glad to have me sing."

"And this brings me to something that I am always ready to speak about—the effect of evident appreciation and a warm welcome on an artist. I can perhaps speak as well as any other, for I have much to thank the public for in this respect. I have many homes, many countries I might say. They welcome me everywhere in England. I have had the warmest greetings in the United States. They know they love me in Montreal and the other cities of Canada, and just now I have returned from Germany, where the warmth of the people touched me deeply. I and my brother and sister artists are more susceptible to the influence of appreciation than most outsiders know, and I

do not believe there is an artist anywhere who does not remember in what place the people seemed glad to see them."

"About your tour in Germany?" Madame Albani was asked.

"It was a delightful one. Apart from any success I made, it was a pleasure for me to sing my leading and favorite rôles in those German art centres where there is such a devotion to and appreciation of art. There is an atmosphere which brings to the front the best one can do. They are critical, but they are also appreciative. I will sing there again with the greatest pleasure."

"I must again express my regret that I can spend so little time in New York. It is possible that I shall sing here yet on this tour. I remember my former appearances

gestures, her words all speak of the bright spirit within. Madame Albani's present tour will extend through Canada and embrace a few cities in the United States. She is supported by a competent company, among whom are Madame Vanderveer-Green, the contralto; Mr. Norman Salmond, the well-known English singer, and M. Rucquoy, the flautist. It is probable that she will appear once or twice in New York in concert near the close of her tour. And it is not at all unlikely that she will be heard here again next season. Madame Albani is accompanied by her husband, Mr. Ernest Gye, the operatic impresario, and her son. They, with some of the members of the company, left for Montreal Friday evening. Madame Albani's tour is under the direction of Messrs. N. Vert, of London, and Charles A. E. Harris, of Montreal. The latter is looking after all the interests of the company and is booking it.

The New Critics.

THE *Musical Times*, in its last issue, gives the following amusing imitation of the grotesque style in which one of the new critics expresses himself on music. There is no difficulty in individualizing the unfortunate person so satirized. The *Musical Times* writer simply terms him "The Truculent":

Although the infernal idiot of an agent who looks after the seating of the representatives of the press had placed me in the most malarious and draughty spot in the whole of that ghastly and Godforsaken hippodrome which greasy sycophants have called the Royal Albert Hall, I am free to confess that Dudelsack's amazing symphony steeped me in the purest ecstasy for fifty minutes yesterday evening. It is true that I sneezed fifty-four times in the course of the slow movement, and in consequence lost some of the most ethereal and filmy effects of Dudelsack's scoring, but for that the brutal ass of an agent is responsible, not I. Still, apart from the draught and the proximity of a gaping *crétin* of a professor from the Royal College of Music, I have seldom attended a more enjoyable concert. Dudelsack attracted me from the first, before I ever heard a note of his music, by his splendid revolt against the effete traditions of pedantry and academicism. My heart went out to the brave child who cursed Mendelssohn in his cradle, hissed Brahms at a concert in Hamburg while he was still in petticoats, and boxed his mother's ears when she suggested that if he really loved music he ought to study at the Berlin Hochschule. Dudelsack has been frankly pagan from the outset, and for that I am prepared to grovel before him, nay, even to lick his boots. His visit to England has already done incalculable good. The blithering pedants of Tenterden street, and the



EMMA ALBANI.

here in opera, the latter of which was three years ago. I sang *Eva* in the *Meistersingers* and other of my leading rôles. New York is now the Mecca of a great many of the leading artists. You get them all, and you seem to like them all. The musical taste of New York is high. You want the best, and are satisfied with nothing less than the best.

"Gladly would I remain here longer, but I cannot."

"I shall sing this coming season in the opera in London, and of course I have my engagements for the great English festivals as well."

"The growth of this festival movement in the United States I am watching with interest. A number of Americans know from personal experience what great affairs the English festivals are."

"They are doing a magnificent work in elevating the taste of the public, and you will find the same thing here."

Through all her conversation, only a part of which is set down, Madame Albani displayed that broadmindedness and appreciation of the good work of others that has been one of the chief characteristics of her career before the public.

She has no little jealousies; herself a great and famous artist, beloved on two continents alike for her singing and her womanliness, she has that appreciation that encourages the less famous and gives full praise to those who have, like her, scaled the pinnacle of fame.

Her charm of manner is greater than ever, her conversation as brilliant and entertaining. Her presence, her

despicable dunces, half charlatan, half ape, of Kensington Gore are already shaking in their shoes. If only the county council have the sense to offer him a paltry £5,000 a year as general director of public music Dudelsack is prepared to take up his residence permanently in England and lead an armed revolt against the directors of the Philharmonic Society, the Royal College and Royal Academy of Music, and the Bach Choir Society. More than that, he has advocated the assassination of all the musical critics except myself and one other; the conversion of Westminster Abbey into an opera house; the destruction of that monstrous reredos in St. Paul's; a public bonfire of all copies of The *Elijah*; the execution of Mackenzie, Parry and Stanford; the overthrow of the monarchy, and the substitution of a republic, with Mr. Dolmetsch, Mottl and myself as an irresponsible triumvirate. In these circumstances it was natural for me to be predisposed in favor of the newcomer. But the result entirely transcended my most sanguinary anticipations. I do not say that Dudelsack has yet reached the zenith of his powers. That would be strange in a lad only just turned eleven. But this I do say, that if you were to glorify a billion times the most successful creative effort of Parry or Stanford, it would still fall immeasurably short of the most perfunctory piece of padding in Dudelsack's op. 1. For here is no anæmic, knock-kneed, matted-out growth of the fetish worship of the schools, but a rich, sumptuous, full-blooded Zolaistic carnival of Antinomian sonority. The dovescotes of Brixton will, no doubt, be fluttered, and the pundits of Peckham lift their paralytic hands in pious horror; but who nowadays cares a twopenny tinker's dam for the

lose from an absence of spectacular effect, besides the attention of the audience being more concentrated on the music and dramatic personæ. There are also the inartistic but not altogether unimportant financial advantages of our suggestion, since it would cost but little to mount an opera if there were no scenery to be considered. We even doubt if it would not be an advantage to the ordinary drama, since absurd sums are now spent on mounting a play, to the detriment of the drama itself, because it is impossible to produce new plays without risking a large sum of money. But with regard to drama proper it is only a financial question, while with respect to music drama it is really important that every means should be taken of simplifying the appeal to the senses if this branch of music is to become a vital force in our life.—*The Musical Standard*.

Coquard's La Jacquerie.

PARIS, December 31.—La Jacquerie, an opera commenced by poor Lalo and finished after his death by Arthur Coquard, was originally produced at the very enterprising little theatre of Monte Carlo. It was given last night at the Opera Comique. In point of fact, the work is all Coquard, for the short first act alone belongs to Lalo; the second one is certainly the best inspiration of M. Coquard. The two subsequent acts are disjointed, with only occasional inspiration. The poem lacks grandeur, and what could be done with such history still remains to be done. The last act has been changed, and, as it now stands, it is almost incomprehensible.

Robert, the son of a poor peasant woman, a widow, loves a noble maiden, who happened to have saved his life upon some previous occasion. He does not even know her name, and *Blanche* is about to marry. The father is harsh to his peasantry, grinding out his fortune from their misery, as everyone did in those days, and they rebel, attack the chateau and carry off the father, while *Blanche* is saved by *Robert*, who confides the girl to his mother to be taken to some convent for security. There the lovers meet and *Blanche* avows her passion.

The nobles, meanwhile, have picked up courage, and the peasants are being crushed once more. They, angry with *Robert* for his love tale, originally sacrificed both at the burning stake. Now—as the last act runs—*Blanche* enters the convent, and *Robert* alone is killed, and so the nobles really have the best of it.

The story is not very terrible, and not very suggestive to great music—since it now seems that one must come from the other. M. Coquard, a pupil of Franck, seems in Act II. to have caught the delicate wings of the highest and most intelligent musical inspiration, for the *Stabat Mater* is really remarkable. The May Day festival is charming, and the subsequent scene between *Robert* and the *Count* is only trying because of its length. Act IV. is weak, and leaves an impression of commonplace imagination which is disappointing. The promise of Act II. is not sustained, and one must turn to the interpretation for the best recollection of the evening.

Mlle. Delna courageously withers again her young face of twenty summers. The rôle is Fides-like, and her splendid voice rings out with all the reckless venture of youth. She can afford all this and more, for it would be hard to tire a matchless instrument of such natural purity, quality and beauty; but it is a pity to worry it constantly with new

music, short-lived and trying, because unwritten for the voice. Delna is growing to act too much. So much praise has been given to her dramatic power, and with such justice, that she forgets that she is a singer. She can do this without danger, I admit, for the organ-like tones of her voice can be hit or soothed with impunity, but exaggeration in all things easily turns to vice.

M. Jerome, the tenor, is almost perfect as *Robert*. He is familiar with the score, having created the opera in Monaco, and his figure and style suit exactly. M. Bouvet is terribly potent as *Guillaume*. Undoubtedly he should be thus, and he is always artistic, but the poem is so tame! M. Devins sings and plays the part of the father carefully, and Mlle. Kerloerd, a newcomer, is painstaking as *Blanche*. Her voice is sweet and true, and she looks very young.

With such a cast almost any music would find advantage and influence, and as the evening grows the fact gains strength and belief that the interpretation is superior to the work—at least in natural, spontaneous gift. The singers seem to be big and the music small, if noisy.

In justice to M. Coquard, I should say that he did not choose the poem. He accepted an ungrateful task, but not a selected one. He is to have an original work at the Monnaie, in Brussels, and there final appreciation can be given. He is certainly not commonplace, and he knows his art thoroughly.

A musical friend, who should know what he is talking about, writes to me most enthusiastically from Brussels concerning the new opera taken from Longfellow's poem of *Evangeline*. The French translation or adaptation is due to Messrs. de Gramont, Hartmann and Alexander—three authors for the poem, and one for the music, Xavier Leroux. M. Leroux was unknown yesterday, and he had to go to the Monnaie Theatre, in Brussels, to obtain hearing. My correspondent says: "You can have no idea of the enthusiasm excited here by the lovely poem of our Longfellow. It is thought fresh and pure; poetically beautiful and emotional. Odd to us is the scenery, which, if entirely unlike what it should be, is nevertheless quaint and picturesque. None here is any the wiser. The poem is not unkindly treated. In fact, the work is fairly well done, always providing the necessity of touching Longfellow at all."

"In all truth, a new French composer of admirable gift seems to be born. Personally, I have never seen anything by this composer. People talk of some salon melodies of which I know nothing. You know my old belief, that France never can and never should give a second Wagner to the world; never can, because their temperament is contrary; never should, because their national genius is capable of more personal and quite as living development."

"M. Leroux is a melodist, with a few Massenet strings leading him yet, but with a certain energy to cast these off when the chosen subject does not claim sweet sounds beyond all else. The delightful prologue is played by the orchestra with the curtain rolled up, disclosing a forest scene in the new world. This descriptive musical number is accompanied by the artists singing distantly behind the scene a sort of lament of the ruined Arcadia. This same charming chorus returns at the end of the opera, forming its closing measures. All the first act is a glorious intermingling of melody, the culminating point being the love duet between *Evangeline* and *Gabriel*. The second act continues the satisfaction; every number is perfect; the

song of *Evangeline* is exquisite with tender feeling. The finale is given by the English soldiers.

"Act III. opens with a wonderfully original shepherd's song, then a glorious fête Dieu chorus, and a truly magnificent love duet for soprano and tenor, where melody is poured out. The score is not a Parsifal, neither a Tannhäuser, but it is a hundred times better than that of the new imitative opera in France of late years. The singers were trustworthy, but nothing more. With star casts such as we have at home the treat would become perfect joy and comfort."

While Xavier Leroux triumphed in Brussels, Gabriel Pierné took a most unexpectedly new stand at the Sunday concerts of the Grand Opera. These, by the way, are making splendid headway. The musical world was quite taken by surprise on hearing the Noël de 1870 of this composer. The poem of M. Morand was recited by M. Bremond with rare taste and tact. His well tuned speaking voice seemed to make no interruption to the music, and this latter was really a continual charm. The contrast between the old French peasant Christmas carols and the graver sounds of the German hymns beyond the fortifications in that terrible year of '70 blends in majestic harmony. The angels sing Peace on Earth, while the cannon suddenly gives alarm and the soldiers are heard marching. "Qui vive?" "Deutschland," is the answer, and the dream of peace ends; to battle begins anew. The musical description is simply beautiful.

At one bound M. Pierné reached the summit of popular triumph, and this entirely, wisely justified. If he can now bring forth an opera containing the same record, France can claim two musicians beyond the present living foremost—elsewhere. The concert yesterday was almost faultless.

M. Le Borne was eagerly listened to in his Temps de Guerre. The Casillon was repeated, and this pupil of Massenet and Saint-Saëns showed his usual erudition and care in musical composition. From M. Morley came one act of his opera The Duke of Ferrara. The best artists sang the four rôles, and the fragment was interesting at least, if not equal in novelty and promise to M. Pierné, but it completed the singularly gifted trio—young, unknown and full of enthusiasm.

The Iphigénie of Picconi gave a grand opportunity to Delmos, and Caron sang the Vestale of Spontini in truly classical style. One great advantage at the Opéra is the superiority of the solo singers; fully at home in their surroundings and on friendly terms with the enormous orchestra and chorus, with far less trouble or anxiety a better result is obtained easily.

The dances with Mauri, Subra, Carré and Robin are always a rare artistic treat for the eyes. It does not much matter what they dance, and these stars probably never took as much trouble. The new satisfaction is are for them. They seldom have opportunity to show their intelligent comprehension of such demands as those made by Rameau's Zoroastre and the passepied of Castor and Pollux, or Lull's gavotte. The pavane of M. Faure is delicious. In short, a notable Sunday concert, and the wonder is where the people come from. A crowd here, greater because neither Colonne nor Lamoreaux gave anything this Sunday, but when the three, and d'Harcourt, too, attract the public, the attendance counts up a full house all round, and we must bear in mind that every theatre gives a matinée performance.—*L. K. Times*.

DO YOU SING

SOPRANO, ALTO,
TENOR or BASS?

Whatever your voice, ALL music written, for whatever range, is exactly suited to it, *Played as Written*, by use of the

Norris & Hyde
Transposing Keyboard Piano.

2249-2261 Washington Street,
Boston, Mass.

New York Agents: Wm. A. Pond & Co., 25 Union Square,
Boston • Oliver Ditson Co.



LILLIAN
BLAUVELT

The Great American
CONCERT SOPRANO.

Sole Management:
Wolfe's Musical Bureau,
181 E. 17th St., New York.

**VIN
MARIANI**

(MARIANI WINE)

THE IDEAL FRENCH TONIC.

"When we drink it, we sing, are gay, we love, dream of the future, of glory, of the infinite; in fact, nothing can be better than Vin Mariani."

MOUNET SULLY.

At DRUGGISTS & FANCY GROCERIES. Avoid Substitutions.
Sent free, if this paper is mentioned,
Descriptive Book, Portraits and Autographs
of Celebrities.

MARIANI & CO.
Paris: 41 Boulevard Beaumarchais. London: 129 Oxford Street. New York: 40 West 34th St.



CHICAGO January 25, 1898.

THE eternal fitness! The roof which Sunday after Sunday echoed to the fervent eloquence of that great humanitarian David Swing has now sheltered the moral reformer William Stead and the informer of morals Yvette Guilbert. This week a large part of the population has been basking in the odor of its own purity, and in the religious exercise of plucking the mote out of a visitor's eye has sent the prudes on the prowl to Central Music Hall, where Guilbert has been giving object lessons to crowds of curiosity seekers. O tempora! Omnes! Yvette Guilbert! There are many places where this French lady with the Art, writ with a big A, could better have displayed her manifold peculiarities. That one which ought to have been sacred has served her as a money making mart, for, as I am told, hardly a seat was left at any of the performances, and this despite the fact that many interviews were had with the grande dames of Chicago as to their opinions on the propriety of being present. Some expressed themselves strongly, one in particular forgetting the *noblesse oblige* due her high estate, and with more forcible candor than politeness saying for publication that which has now led the manager for Yvette Guilbert to institute a suit for libel, placing the damages at \$25,000. This is not generally known, but I have it on very excellent authority.

Last Saturday a new pianist, Arne Oldberg, gave the third of the series of piano recitals lately inaugurated in Summy's Recital Hall. If talent, combined with opportunity, counts for aught this young artist, gifted both as executant and composer, should have a great future before him. A charming program was well played, the Chopin selections especially meriting commendation. Oldberg also gave good interpretation to numbers by Bach, Leschetizky and Schuett; his own two little melodies displayed refined and original thought and gained well deserved applause. This ambitious young man has lately finished a masterly fugue which shows wonderful power of expression and great harmonic form.

That lying jade Rumor has been busy dissolving the amicable connection existing between the Chicago Musical College and the celebrated violinist Bernard Listemann; it has also been implied that he was leaving the city. Dr. Ziegfeld is my authority for stating that a new contract has been entered into between his institution and Listemann for a number of years, and that there was never any idea of a severance between Mr. Listemann and himself.

The weekly chamber concerts without doubt most nearly approach the ideal entertainment for all round general standard excellence. There is never any rift; one number exceptionally good, the next hopelessly intolerable, and so on through the entire program, such as Chicago's haphazard concert givers provide. The sixth concert of the series under the direction of Clayton F. Summy was noteworthy for the appearance of Mme. Bloomfield Zeisler and the re-organized Bendix String Quartet. It was a severe test of capability that Fannie Zeisler should have followed so closely upon Paderewski's triumph and still held her own against all comers, by no way suffering in comparison to the great master. Her wonderful tone color was well displayed in Liszt's less known Rhapsodie No. 14, so brilliantly was it played, and gaining three recalls, the Chopin valse with which she delighted her auditors as an encore obtaining enthusiastic recognition. In addition to her soli she joined in Saint-Saëns' quintet, op. 14, and by the most exquisite interpretation doing much toward the success achieved. The Bendix Quartet is yet young, but its members are all musicians of a high order, and it has already attained a foremost place among the musical bodies of the West.

Mme. Nellie de Norville gave a pupils' concert in Händel Hall on Thursday which was well attended, the efforts of the assisting artists being thoroughly appreciated.

If Ysaye's prediction is fulfilled Chicago will have the honor of introducing the greatest lady violinist in the world in the person of Miss Belle Richards, who, with her sister, has left to become a pupil of the Conservatoire de Music at Brussels. After considerable difficulty the young lady's

father managed to obtain an interview with the great violin virtuoso, who expressed himself as charmed with her wonderful talent and breadth of tone. Ysaye then offered to take her as his especial pupil and for her to become an inmate of his home. This offer Mme. Ysaye has supplemented with a charming letter of invitation.

That excellent coterie, the Liebling Amateurs, gave to-day the 131st recital, at which some of Emil Liebling's most talented pupils assisted. They all evidence very careful preparation and unremitting endeavor of a clever master, who combines theoretical knowledge with technical ability. Mr. Liebling expresses himself well satisfied with the progress shown.

The concert given by the Chicago Orchestra yesterday attracted an immense concourse, being a request program given in accordance with Theodore Thomas' yearly custom. It was essentially popular, appealing both to the cultured and the untrained in music. Commencing with Wagner's Tannhäuser March the program was made up from Mendelssohn, Schubert, Chopin, Strauss, Grieg, Bach, German and Tchaikowsky, each and all contributing most brilliant examples. Special mention must be made of Chopin's A flat Polonaise, magnificently orchestrated by Theodore Thomas and splendidly conducted, which found vigorous appreciation; but where there are thirteen numbers (representing eleven composers) encores are necessarily at a discount. Everything would have been redemanded yesterday had time permitted, so well chosen and arranged was the program.

Again a story has been circulating fiercely in musical circles that Chicago is about to lose Theodore Thomas' conductorship, and that Brooklyn will be the gainer of this great leader's services. It is to be hoped, for the sake of art and musical advancement in this city, that it will prove to be only an idle tale. FLORENCE FRENCH.

Musicians in Parliament.

THE House of Commons is noted rather for its discords than for its harmonies. But although the Parliament orchestra as a whole would be eminently unsuitable for an orchestral concert, yet a number of individual musicians might be selected from among them who, as solo performers, could be relied upon to provide an excellent entertainment. Foremost among musicians in the House of Commons must be mentioned J. W. Sidebotham, who has taken the degree of Bachelor of Music, and can discourse as learnedly on the musical art as on the political situation. Then comes C. Stuart-Wortley, who, although he is wont to speak with great modesty of his musical achievements, has written two excellent songs, *Why Does Azure Deck the Sky?* and *The Gipsy's Dirge*. Arthur Balfour, too, is a cultured musician, who delights not only in listening to the best performers, but in playing the piano for his own pleasure. It does not appear that Mr. Gladstone, with all his marvelous versatility, ever came forward as an instrumentalist. But in the bygone days the eminent statesman delighted in singing; and it is on record that his favorite song is *My Pretty Jane*, a ballad that is not so familiar to-day as it was a generation or two ago. Sir Richard Webster is well known as a member of a church choir, and he has appeared on the platform at concerts with great success. Sir Richard inclines toward sacred and serious music; Sir Edward Clarke, if report be true, leans toward the humorous, and can render a coarser ditty with marvelous effect.

The labor members are specially strong in musical talent. John Burns, when a rosy-cheeked youngster, sang in a surpliced choir; and Keir Hardie is not only a performer on the melodeon, but can put pathos and force into a Scotch ballad. His favorite song is *Mary of Argyll*, and his rendering of it has frequently evoked the plaudits of his admirers. And specially prominent, of course, is William Abraham, familiar to the Welsh people and to the House of Commons as "Mabon." Mabon can, by singing *The Men of Harlech* or *Land of My Fathers*, rouse a Welsh audience to the wildest pitch of enthusiasm. The honorable member has, it is true, never raised his voice in song within the House itself, but he is able to boast that he has sung at the request of the Speaker.

It arose in this way. In the short Parliament of 1885, Mr. Peel invited all the labor members then in the House to a special dinner. After the repast an adjournment was made to the library, and here, at Mr. Peel's request, Mabon favored the company with a vocal selection. No one was more delighted than the then Speaker, who beat time on his knees as the singer proceeded. There is an excellent story told of Mabon's exchange of compliments with Madame Patti. At a concert in Wales, Mabon and the great prima donna were among the performers. The concert over, Madame Patti stepped up to the M. P. and observed with a pleasant smile, "You sing really well, Mr. Abraham." "Yes, madam," responded Mabon, gallantly, "and so do you."

The Irish party can boast of a number of vocalists. The

veteran T. D. Sullivan has written the words of many an Irish ditty, and has sung them with great effect at numerous political and festive gatherings. Tim Healy, too, is much given to rendering Irish ballads, Mary Donnelly being his favorite song. Mr. Healy plays his own accompaniment; while his brother Tom, who sits for North Wexford, is an accomplished pianist. Dr. Tanner can sing a good song, and so can Tom Condon and Dr. Fox.

The Scotch members do not appear to be so musical as their brethren from Wales and Ireland. It is true that Parliamentary caricaturists not infrequently depict one or other of the representatives of Scotland playing a solo on the bagpipes, but it is doubtful whether in reality any Scotch M. P. is in the habit of performing on an instrument that is regarded by the unappreciative Southron as a fearsome and unholy invention.

There is one member who probably owes his seat in the House to the sweet singing of his wife; and, indeed, music at political meetings is becoming quite the vogue. Captain Grice-Hutchinson, Mr. Newdigate and R. J. Price, who are now M. P.'s, sang to the electors at the general election, and who knows how many votes, which otherwise would have gone to their opponents, were captured by their musical efforts? Mr. Price, be it said, used to render *Catching the Speaker's Eye* with great gusto. He has since had plenty of opportunities of catching the august optic of that august personage. If the practice of having musical election meetings continues to grow, there ought to be a great field among Parliamentary candidates for teachers of instrumental music and voice production.—*Musical Strand Magazine*.

Kitchen Replaces Taylor.—Mr. J. F. Kitchen, the well-known concert organist, has been engaged at the Bloomingdale Reformed Church, corner Sixty-eighth street and the Boulevard, to replace Will E. Taylor.

An Evans von Klenner Musicales.—On Thursday, January 23, Mme. Katharine Evans von Klenner gave the second of this season's series of monthly musicales. These events are always eagerly anticipated, and are, without exception, very successful. Mme. von Klenner herself sang several numbers in her usual excellent style, and apparently was in an exceedingly happy mood, as her singing was spontaneous and brilliant. An especial favorite of Mme. Evans von Klenner is the Viardot *Cercle*, a chorus of twelve young women, who sang with exceptional excellence at this musicale. They were forced to respond to several encores. The solos especially worthy of mention were those by Miss Laura Ruddle, Miss Mildred Mead, Miss M. Felter and Miss Mary Buxton. Among the numbers were *Déjà les hirondelles*, by Delibes; *Night in Spain*, Massenet; *Mia Picirella*, Gomez; *Ouvrez*, by Dessauer, and *O luce di quest' Anima*, by Donizetti.

Broad Street Conservatory.—A pupils' recital, which possessed more than ordinary merit, was given last evening (Wednesday) at the Broad Street Conservatory of Music, No. 1331 South Broad street, Philadelphia. The program was of excellent standard, comprising a variety of works selected from the masters—Beethoven, Liszt, Chopin, Wagner, Godard, Rubinstein and others. Of the several piano students, Misses A. Williams, C. German, J. Keen, N. Dickson, M. E. Hiedrich, J. Carpenter, B. Wilkins, B. McConaghy, E. O. Manning, A. V. Alexander, M. Evans, L. Trumbower, S. L. Bowers and Mrs. Childs gave evidence of much talent and best methods of instruction. The vocal department was excellently represented by Misses Grace G. Anderson and Nettie Moore, both of whom have good voices and sang with an artistic finish that denoted the best training. The violin solo by Miss B. R. Christie was beautifully played, while the Grieg sonata for piano and violin by Miss A. C. Lochhead and Master John K. Witzman was played with grace and finish.



FRANK TAFT ORGANIST

A BOOKLET containing list of 70 new organs inaugurated by Mr. Taft, giving names of builders, number of manuals, etc., mailed upon application.

ADDRESS
Chickering Hall
New York

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.

TELEPHONE: - - - 1953-18th.

Cable Address, "Pegujar," New York.

MARC A. BLUMENBERG, Editor-in-Chief.

THE BERLIN, GERMANY, Branch Office of THE MUSICAL COURIER, 17 Link Str., W., is in charge of Mr. Otto Floersheim. Single copies for sale at the music store of Ed. Bote & G. Bock, Leipziger Strasse, 29 W.

THE LONDON, ENGLAND, Branch Office of THE MUSICAL COURIER, 15 Argyll St., Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

THE LEIPZIG, GERMANY, Branch Office of THE MUSICAL COURIER is at Elster Strasse, 27. Single copies for sale at P. Pabst, Neumarkt, 26.

THE PARIS, FRANCE, Branch Office of THE MUSICAL COURIER, 8 Rue Clément Marot, Champs-Élysées, is in charge of Fannie Edgar Thomas.

THE ROME, ITALY, branch office of THE MUSICAL COURIER, 37 Via dell' Aurora, is in charge of Theo. Tracy Ouler.

THE CHICAGO OFFICE of THE MUSICAL COURIER is at 235 Dearborn Street.

THE BOSTON OFFICE of THE MUSICAL COURIER is at 17 Beacon Street.

LONDON: Single copies, Principal London Publishers.

PARIS: Single copies, BRENTANO'S, 37 avenue de l'Opéra, and Galignani Library, 224 rue de Rivoli.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse, 12.

Subscription (including postage), invariably in advance: Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

	PER INCH.
Three Months.....	\$95.00
Six Months.....	50.00
Nine Months.....	\$75.00
Twelve Months.....	100.00

Advertisements on reading pages are charged at double the above rates.

Special rates for preferred positions.

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to THE MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

ESTABLISHED JANUARY, 1880.

No. 830.

NEW YORK, WEDNESDAY, JANUARY 20, 1896.

NOTICE.

"THE MUSICAL COURIER" DOES NOT CLUB WITH ANY OTHER PUBLICATION, AND ALL REPRESENTATIONS OF THAT NATURE ARE WITHOUT AUTHORITY FROM THE MUSICAL COURIER COMPANY.

"THE MUSICAL COURIER" DOES NOT HAVE ANY FREE LIST, AND ITS COMPLEMENT OF EXCHANGES HAS ASSUMED SUCH PROPORTIONS THAT IT IS IMPOSSIBLE TO MAKE ANY ADDITIONS THERETO.

NEW SUBSCRIBERS TO INSURE PROMPT DELIVERY OF "THE MUSICAL COURIER" SHOULD REMIT THE AMOUNT OF THEIR SUBSCRIPTION WITH THE ORDER.

IT IS NOT ALWAYS POSSIBLE TO FILL ORDERS FOR BACK NUMBERS OF "THE MUSICAL COURIER" UPON THE DAY OF THEIR RECEIPT, BECAUSE IN MANY INSTANCES THE EDITION IS ENTIRELY OUT, AND IT IS NECESSARY TO WAIT FOR SUCH RETURNS AS MAY COME FROM THE DISTRIBUTING AGENCIES. EACH ORDER IS ENTERED IN ITS TURN AND FILLED IN ITS TURN, BUT DELAYS ARE AT TIMES UNAVOIDABLE.

IF ANY OF OUR READERS ARE UNABLE TO PURCHASE THE CURRENT ISSUE OF "THE MUSICAL COURIER" AT THE NEWS STANDS, BOOK STORES OR AT ANY PLACE WHERE PERIODICALS ARE OFFERED FOR SALE, WE CONSIDER IT A FAVOR IF THEY WILL NOTIFY THIS OFFICE, GIVING THE ADDRESS OF THE STORE OR STAND AND THE DATE ON WHICH "THE MUSICAL COURIER" WAS ASKED FOR.

IN an asylum for the insane concerts are sometimes given by sane performers, *bien entendu*, in the belief that music exercises a beneficial influence on the patients. But if the pieces were too long or too tiresome the latter exclaimed, "Enough, enough!" and the performance stopped out of deference to their feelings. C. H. Richter relates that he was requested at a magnetic séance to play on a magnetized piano.

When the music was soft the audience was well behaved, but when the sound waves were set in wilder motion and a few sharp dissonances were purposely introduced, the magnetized persons became excited and wild. One old lady began to belabor the pianist with her fists till he betook himself to the seclusion which a greenroom grants.

Do not these facts show that the ordinary public is a slave to social conventionalisms? Lunatics will not stand what is tiresome or inharmonious, but we, who are in our senses, have to take it all patiently, and even applaud.

WAGNER IN ITALY.

OUR Rome correspondent this week discusses the opposition to Wagner's works in Italy from an artistic and æsthetic point of view. But according to a Milan correspondent of the *Berlin Courier* the cause of the failure of the operas of Richard Wagner at Rome, Naples and Turin, is to be attributed less to Italian musical taste than to the rivalry between the publishing houses of Ricordi and Sonzogno.

Ricordi, the writer in the *Berlin Courier* continues, became possessor of the author's performing rights of Wagner's works in Italy by purchasing the business of Signora Lucca, not by the choice of Bayreuth. "Ricordi was, and is, an opponent of Wagner." When he saw that the taste for Wagner's music was taking root in Italy he used every means to bring forward his protégé, Puccini. This is the composer who chooses for subjects those of other composers. When Massenet had written *Manon Lescaut*, Puccini wrote another; when he heard that Leoncavallo was at work on a *Vie de Bohème*, he began to compose an opera on the same book of Murger's.

"Ricordi may have good reasons for pushing Puccini forward; that is his affair; but we must protest against his pushing a Puccini and massacring Wagner. He has ventured to mutilate them in such a fashion that the public, with perfect justification, protested against such performances. In Turin, besides the usual cuts, more than 150 pages of the score were simply omitted; in Rome and Naples the work was given to two or three singers, artists of the second rank, who had no conception of the characters or of the style of Wagner's music."

Ricordi, the wrathful Teuton adds, has the impudence to say in articles in his paper, "Wagner is not adapted to the stage and sets a bad example to young composers," and to state that if one of the composers of his firm were to venture to submit to him an opera orchestrated like the *Walküre* he (Ricordi) would reject the work.

It is a very pretty quarrel as it stands, but to us in this land of dollars it is inconceivable that Ricordi does not do the best for his own property if there is any money in it. In Italy it is the custom for managers to hire operas for the season. In Ricordi's contract is a clause as follows: "The manager must during this season hire operas only from the firm of Ricordi; if he violates this condition he must pay a penalty of 6,000 frs., and the house of Ricordi has also the right to withdraw its operas and retain the sum paid for the hire."

The opinion that the rivalry of the two great publishing houses of Italy has had a disastrous effect on musical affairs in that country receives confirmation from much that appears in the Italian papers. An example is seen in a letter in our esteemed contemporary, *Il Mondo Artistico*, of Milan, which professes to write without any sympathy or antipathy to either of the great publishers. His words are: "Last year La Scala, the first lyric stage of Italy, could not have works by Rossini, Bellini, Donizetti, Verdi, Wagner and other masters for whom the public has shown its sympathy. A repertory in which the works of these masters do not form part lacks not only variety but consistency and vigor, and loses most of its attraction for the public. Here is something more important than the interests of two publishers; the interests are involved of an illustrious theatre, which must suffer no slight artistic injury. Why do not the municipal authorities seek to amend this state of affairs, respecting with all due delicacy the material and

artistic interests and the personal relations of the two firms?"

These remarks are, like those in the *Berlin Courier*, intended for Ricordi. A plague on both their houses seems the aptest remark. The *Gazetta Musicale*, the organ of Ricordi, we may add, describes the second performance of the *Walküre* at Naples as a splendid success, the would-be disturbers were summarily ejected, and the performance continued with the greatest applause. On the two following nights the audience was very large, the performance one of exceptional excellence, and Mancinelli's conducting became twice or thrice the sign for a real ovation.

MUSICIANS IN THE YEAR 1895.

THE *Leipzig Signale*, continuing its review of the musical world for the last year, passes from production to reproduction, from musical works to musical interpreters.

In the concert world it notices the involuntary resignation of Carl Reinecke from his position as conductor at the Leipzig Gewandhaus after thirty-five years of service, and the appointment of Arthur Nikisch as his successor. In Vienna Rich. von Perger succeeded Gericke in the Gesellschaft concerts, and was himself succeeded in Rotterdam by Arthur Seidel. W. Kes, of Amsterdam, went to Glasgow, being succeeded by Meugelberg, of Lucerne, who was followed by Fassbender, of Saarbrück. As occupants of new positions we have Herm. Zumpe, Kaim Orchestra, Munich; Will. Niessen, Glogau; Frank Lambert, Hanau; Herm. Geuss, Potsdam; Ad. Beyschlag, Leeds; Arensky, St. Petersburg; J. Lorenz, Arion, New York; B. J. Lang, Händel and Haydn Society, Boston, and Frank Van der Stucken, Cincinnati.

There were fewer changes in theatre conductorships. Dr. Lassen's retirement at Weimar led to the conflict between d'Albert and Stavenhagen that ended in the final appointment of the latter. Dr. Beier returned to Cassel, his position as second Capellmeister at Weimar being given to Krzyzanowski, of Budapest. Raoul Mader left Vienna for Budapest, and Dr. Odrich changed from Augsburg to Stuttgart. Italy rejoices in the possession of two ladies in conductors' places, Epenena Riesci at Milan and Annina Capelli at Verona.

Omitting mention of changes in theatre managers, we come to artists who undertook tours. Adelina Patti appeared in Berlin, Dresden, Vienna, Nice, London and the English provinces; Marcella Sembrich in Warsaw, Moscow, St. Petersburg and other Russian cities; Amalie Materna, tours in America, where are Rosa Sucher, Lillian Nordica, Lola Beeth, Emma Calvé and Katharina Klafsky. Sigrid Arnoldson and Francescina Prevosti confined their travels to Switzerland and Germany. Lilli Lehmann appeared in Paris and Vienna. Amalie Joachim has officially retired, but unofficially still sings. Erica Wedekind, of Dresden, and Krzyzanowski-Doxat, of Leipzig, were popular.

The pillars of oratorio and concert performances were still Zur von Mühlen, Kaufmann, Sistermans, Meschaert, &c., with E. Götz, H. Vogl, Scheidemann, Perron and Reichmann, of whom the former has no rival on the German opera stage, except F. d'Andrade. Paul Bulss, of Berlin, appeared at St. Petersburg and Moscow; Eugen Gura, at Munich, Berlin, Hamburg and Vienna; Ben Davies was heard in Germany and Austria, twice in opera; Alvary took ship for America, and the land of dollars attracted the two De Reszkés, Maurel, Grüning and others.

In instrumental virtuosi there is little change. The heroes of the keyboard still are Eugen d'Albert, Paderewski, M. Rosenthal, E. Sauer in the first rank. Josef Hofmann is running up well, and played in Vienna, Berlin, Leipzig, St. Petersburg and Moscow. Ferruccio Busoni and Frederic Lamond have gained fame, as has Dr. Otto Neitzel, Heinrich Barth and A. Siloti. A new star, Joseph Lewin, is announced at St. Petersburg and Moscow; he was the winner of the Rubinstein prize. Among the violinists new appearances were A. Petschnikoff and Arrigo Serato, who both came out at Berlin, where also Leopold Auer was heard. As always, in great request were Joseph Joachim, Hugo Heermann, Sarasate, César Thomson, Eugen Ysaye, Ondricek, &c., the three last concertizing in Russia and America; to whom we may add Jerö Hubay and Willy Burmester.

Teresina Tua begins a Russian tour in Warsaw, and to Russia Raoul Koczalski will proceed after he has finished his tour in Germany, Scandinavia and Holland. His *Wundercollege* Bronislaw Hubermann made a furore in Munich, Dresden, Prague, Vienna

and Hungary. The invention of traveling conductors has borne rich fruit. Mascagni has taken to it wholesale, with good success for his pocket. Richter and Mottl have long had a sinecure in London, where Nikisch also appeared, as well as in Berlin at the Philharmonic concerts. Siegfried Wagner conducted at Berlin, Pest, Munich, Rome, &c.; Weingartner at Hamburg, Bremen, Leipzig and Vienna. Erdmannsdorfer could not resist an offer for St. Petersburg; Dr. Muck, of Berlin, went to Prague and Moscow, and Colonne, of Paris, also to Moscow.

No new conservatories were founded, but Amsterdam had a new director in Daniel de Lange, and the Manchester Royal College of Music in Adolph Brodsky, while in Italy Enrico Bossi became director of the Liceo Marcelli of Venice, and Mascagni of the Rossini Conservatory at Pesaro. A magnificent home for music has been erected at Zurich, and Munich now possesses a grand hall built by Dr. Kaim for his concerts.

Of the so-called jubilees and jubilants of the year the *Signale* mentions as those who have completed fifty years of art or service the names of Eduard Lassen (Weimar), Prof. Martin Blumner (Berlin), Theodor Schneider (Chemnitz), Doppler (Stuttgart), and Zajc (Agram). Among the forty year jubilees are those of Mathilde Marchesi (Paris), Wilh. Mühlendorfer (Cologne), Theo. Habelmann (Breslau), Frau Pappendick-Eichenwald (Moscow), and Albert Zabel (St. Petersburg).

The obituary of the year records the death of three men renowned in connection with German operetta: Franz von Suppé, the celebrated Camillo Walzel, better known as F. Zell, and Richard Genée. Of other deceased celebrities we find Ludwig Abel, Munich; Henri Altés, Paris; Jean Joseph Bott, New York; Prof. Gustav Engel, Berlin; Benjamin Godard, Cannes; Sir Charles Hallé, Manchester; Frau Elizabeth Haase-Capitain, Heidelberg; Otto Hohlfeldt, Darmstadt; Gustav Jensen, Cologne; Meta Kalman, Cologne; Frau Julie Koch-Bossenberger, Bad Wildungen; Gottlieb Krüger, Stuttgart; Ignaz Lachner, Hanover; Friedrich Lux, Mainz; Eduard Mertke, Cologne; Miolan-Carvalho, Dieppe; Carl Oberthür, London; Carl Ritter von Olschbaur, Vienna; Josef Renner, Ratisbon; Martin Röder, Boston; Ludwig Rotter, Vienna; Ferdinand Sieber, Berlin; Alphons Stennebruggen, Strassbourg; Prof. Julius Tausch, Bonn; Eduard Thiele, Dessau; Alfred Tilman, Brussels; Alexander Zarzycki, Warsaw.

AN UNGRATEFUL PUBLIC.

It would be a grateful and interesting discovery to meet the prophet who could justly announce what it really is that the New York people want in the way of music, particularly opera, or whether they actually want any at all or not. We have a rebellious, clamoring, exacting public which demands the very best the music market offers, which grumbles eternally if novelties are not forthcoming, but which when it gets them turns its back upon them with an unwavering exactitude. Who is it who may illumine managerial brains with a musical idea which will two-thirds repay the trouble of its conception?

Regard the Metropolitan this season. Revivals, novelties, the most hoped for and talked of productions may be marked simply as synonyms of failure. What the public has craved it greets with empty benches. The old does not seem to pay—the new does not pay. What may be calculated on to pay? Nothing but such a galaxy of big star names which may be thrust into anything so long as they appear upon the same evening, and of which the gigantic expense could barely be covered by a thronged house, which at best leaves but a fraction to a management for its indulgence.

Last season there was a popular excuse for slim audiences at the opera. "Melba is all right," they said, "but we want Calvé. If only Calvé were back there would be some temptation to go to the opera, but we miss a great singing actress."

Well, Calvé was brought back. She is here. She was brought at great expense. Not only this, but she has thrown herself, heart and soul, into her own most cherished novelties to please them. Two years ago Carmen was enough. Before her arrival this season this same public would have sworn that Carmen would still be enough. But they have not only forsworn their faith in Carmen now that their loud voiced plaint has been attended to, but simultaneously they seem to decide that anything from their idolized heroine will be dull, flat and unprofitable. Calvé, their sworn singing goddess, has given

them her creation of La Navarraise. If they had not had it they would have put in a justificatory plea for staying away from the opera. They would have said that of Carmen they were tired, and how could they be expected to attend if she did not give them her new Massenet opera, which she had given in Europe? Well, they got the Massenet opera and Calvé in it at her best, but the consciousness that it has been laid on the Metropolitan stage seems amply sufficient for them. They don't ask to attend it. They demanded it, they got it, and they politely leave it.

She gave them also her *Ophelia* in Hamlet, her *Leila* in *Les Pêcheurs des Perles*, and her *Margherita* in *Mefistofele*. Of these her *Margherita* has been a presentation of value, a rôle of musical interest and importance such as might well claim popular favor and patronage, even in the hands of a much less gifted singer. This novelty, like others, has fallen down with a determined drop. What is a management to do? What do the public want?

Again we have Maurel in Falstaff, the latest, most vital and absolutely novel work from the pen of Verdi. Maurel is a very great artist, to hear whom is a lesson to the wise and a delight to the many. If Maurel had not come back, there would have been noisome complaints. Having come back, had he been heard only in a continuance of small rôles it would have been said that Maurel was certainly desirable to be heard, but that a public could not be expected to show interest in his minor performances. They would say that if only Falstaff were given that would be something to hear and the whole opera loving public would turn out to attend it. Well, Falstaff has been given. It is probably Maurel's greatest creation. Infinite trouble and time have been given toward rehearsing a new set of women for the cast. "Now," might naturally think the management, "Now we have done it. Here is the newest thing, the best thing, with the original creator in the title rôle. Now if ever the public will respond. This is all they have been asking and surely they will gobble up this tid-bit." There is no gobbling in question. Falstaff, like others of lesser importance but equally strong demand has only drawn a medium house and promises no cheery future.

It is almost remarkable under the depressing circumstances that artists themselves can enter upon the study and rehearsal of new rôles with any real faith or vitality. The average outlook has been so constituted that they must feel pretty often that their labor and interest are to prove a thankless task, at least as far as the immediate situation is concerned. For the Falstaff production two principals among the women, and one, if not two, among the men, were kept in arduous and exhausting drill for at least four weeks, which means a large slice out of a brief season occupied by regular public appearances. The discouragement after all the toil and trouble, with their generally excellent and symmetric results, of facing a comparatively slim, lymphatic house, even upon the début, is enough to make singers want to throw down the gauntlet in the matter of fresh effort or application, so far as this city of New York is concerned.

German opera, with Tristan and Isolde first, Jean de Resaké being the ideal *Tristan*, Nordica the freshly qualified and truly satisfying *Isolde*, would be supposed caviare for opera lovers. Its success, however, has not been in duly expected proportion to the worth and novelty of its cast. German, Italian, French, each and all share the same fate. There is no inducement for a management to risk enterprise, and a painful lack of hope for artists in the assumption of new or difficult rôles.

The New York public is a public professing zealously a true musical creed, and is at the same time the most self-deceiving and deceptive public in the world. It could superinduce by its well framed enthusiasm any management under the sun to provide it with what it professes to crave. It is a very intelligent public and can express exceedingly well the needs it believes to exist within its musical bosom. But somehow or other the expression of the need seems to exhaust the desire for fulfillment. You could not persuade this public of this; it believes in itself so implicitly; nevertheless it is mainly a matter of theory. Give the opportunity to practice, go to any enterprise, expense or labor for that opportunity and they refuse to embrace it. They won't practice. Their infidelity to artistic loves is just as perplexing. They want one singer, only one, and are ready to support that one. This lasts pretty steadily for a season, in such degree that the encouraging necessity

is present that this or that singer should return. Frequently the frantic enthusiasm developed for some particular star buoys up the value of their services to such degree that they refuse to come back without a lavishly extended honorarium. The moment the New York public has succeeded in cajoling and deceiving a management into this state of affairs, just when their services become so costly that it takes packed houses to cover the expense, just at this same moment does the New York public change its mind about them. Their theories have accomplished the results, the singer is back, the enlarged salary is being paid her, but the public has no longer any specific regard for her. They have succeeded in getting them back, and to hear anybody else, or, as it frequently happens, nobody else, will be quite satisfactory to them.

Recent experience would go to show that a sudden artistic success in New York is a dangerous thing, and in recognition of the past a management might feel rather safe in deciding that the huge flame of one season is hardly apt to burn up a second with anything of a profitable glow. Up to the last moment of a first season they can be deluded into thinking so, and under the overwhelming glamor of a singer's popularity up to the close of a season are naturally induced to bring them back again. Unhappily this has been attended with results almost superstitious for the singers and most ungratefully profitless to the management.

The New York public if it cannot put them into a supporting practice would need to bottle up its theories. They cause as much disaster as delusion and have proved a monumental ingratitude to much that has been artistic, generous and progressive.

As to Encores.

Editors The Musical Courier:

KNOWING the stand you take against the practice of encores I think a word of commendation is due in your columns to Sig. Seppilli for refusing to accompany Russitano for the third time in the song *Di Quella Pira* in *Trovatore* last evening.

The encore business as it is carried on at the Sunday night concerts and Saturday opera nights has become a nuisance, and it is a pleasure to see a conductor leave his chair when it comes to the third repetition of such an aria as the one above mentioned.

Yours truly,

AN OPERA GOER.

January 23, 1896.

"Nativism" in Paris.—The directors of the Paris Grand Opéra, in answer to criticisms that, although subsidized, they were producing foreign instead of French works, recently drew up a list by which they showed that during the past twenty years they had mounted thirty-eight operas by Frenchmen and only six by foreigners, the two outsiders being Wagner and Verdi. M. Mauriel, the Parisian critic, has now carried the statistics back to the beginning of the century.

It seems that the last generation of Frenchmen were not so particular as to the nationality of musicians. From the year 1800 down to the present time the Paris Grand Opéra has produced works by 109 French and eighty-two foreign composers. On the other hand, it appears that only 5,994 performances of French operas have during this period been given, as against 8,149 representations of works by foreign musicians. The French writer laments that his compatriots preferred foreign works; although in fairness it should be said that the list probably includes the operas of Meyerbeer, Rossini and other great masters of a previous generation who, although not French by birth, were practically Parisian by adoption.—*London Daily News*.

Gossip from Paris.—*Le Ménestrel* of January 19 gives the following: "The English royal family are going to give some concerts, of which the proceeds are to be devoted to purchasing new wind instruments for the numerous German bands which infest London and other towns of the United Kingdom, as anyone knows who has ever set foot in England. The Prince of Wales has followed the example of his nephew, the composer of the Hymn to *Ægir*, and has composed a cantata for soli, chorus and orchestra, which will be performed at one of these concerts. His son, the Duke of York, will give a recital on the piano, and his wife, the Duchess May of York, will perform on the banjo, an instrument of the American negroes, which is becoming very popular in the salons of the English aristocracy. The Princess Christian, lastly, will sing a soprano solo from Handel's *Messiah*, which a chorus society is going to produce at Slough. These princes and princesses are not the only members of the royal family of England who could appear thus in concert, without speaking of Queen Victoria herself, who is an excellent pianist. Her professor, Felix Mendelssohn, was well satisfied of this sixty years ago."



TO PAUL VERLAINE.

Methought I wandered in a purple plainscape,
Where summer's largess strewed the earth with flowers,
Where scarlet anadems exhaled fresh fragrance,
And trilling thrushes thrilled the honeyed hours.

Methought that one stood with me whose low voice
Whispered sweet secrets of sublimity;
Of Orient delights, barbaric pleasures,
Of weird, wild wines with passion's pearl therein.

Of rare romances and strange speechless splendors;
Of pomp and pageantry in days of old:
Of Sardanapal and his shame-stained grottoes,
Of Nero and his dædal house of gold.

Of painted presences that move to madness;
Of frescoed friezes fraught with frenzied fancies;
Of full-lipped singers voicing odes erotic;
Of ovals, fair almées weaving dangerous dances.

The warm winds quivered with mysterious import,
The red stars tossed their crests of throbbing flame,
And, lo! the one beside me gently murmured:
"I am thy love, but question not my name!"

With superflux of love the near one clasped me,
I felt fierce kisses fall from burning breath;
My shuddering soul cried out in anguished accents:
"I know thy touch; I know thy name—'tis Death!"

FRANK E. SAWYER.

A WEEK literally stuffed with artistic incident has hummed by, leaving memories of Sarah Bernhardt, William H. Crane, John Drew, Ellen Beach Yaw and her heaven-kissing voice; Szumowska, a refined pianist; Ondricek, the Bohemian violin virtuoso; E. A. MacDowell, America's strongest man musically, and of that prince of pianists, Rafael Joseffy, who vouchsafed us a glimpse of his unique art.

Never call New York artistically parochial after such a list. Two new plays, *Izyl* and *The Governor of Kentucky*, were discussed by the critical chain gang. (We are slaves, even though we wear not the striped badge of servitude.) Mr. Drew is seen at his best in Carton's excellent adaptation of Dumas' *Squire of Dames*, and Victor Maurel repeated his superb impersonation of Falstaff in Verdi's music drama.

Boston's prime orchestra introduced at its concert last Thursday night Edward Alexander MacDowell's (a sturdy name for you) second orchestral suite, *Indian*, the thematic material of which is based on authentic North American Indian melodies. Mr. Apthorp, in his program notes, declares that only three or four of the themes are Mr. MacDowell's own, "and these sprang up in his mind more as opposite counter themes to the Indian melodies than as independent themes in themselves."

The results of MacDowell's vacation abroad last summer are doubtless given us, although the suite was written four years ago, several seasons before Dr. Dvorák composed his so-called American Symphony, the fifth in E minor, which is based on negro airs and several Indian melodies.

This new suite is as American as we can hope for, at least for half a century. The composer has gone to the coarse haired aborigines for his themes, and, while the music has a Gaelic and Norse flavor, it must be called American—Indian-American. The theme of the third movement of the suite resembles a theme employed by Rimsky-Korsakoff in his *Antar* symphony—that *Antar*, child of the desert, glorified by Lamartine.

Mr. MacDowell avoids a program, but acknowledges having won suggestions from T. B. Aldrich's Indian legend, *Miantowna*. The dirge—the fourth number—is a remarkably original treatment of the subject.

Indeed the suite is a revelation of the composer's advance. His handling of the orchestra is masterly, and it is no exaggeration to write that his music held its own on a program with the name of Tchaikowsky leading.

The last movement of the suite is a vivid picture—and I hate being pinned down to a musical synopsis—of wild merrymaking. You can see the red and painted devils dancing with many strange shoutings around their tepees.

Best of all is the fact that it is all good music. It is MacDowell's forty-eighth work. His first piano concerto, charming and clever as it is, and written when he was nineteen, is interesting as a comparative study. Numbered opus 15, the enormous advance in the technical treatment of the orchestra could readily be judged on account of the juxtaposition of the youthful and mature compositions. I pin my faith to MacDowell. He is the hope of our country, and I long for that first symphony which he composed in Switzerland last summer—a most memorable summer, I imagine.

The sixth symphony of Tchaikowsky has never allured me as have the fourth and fifth, in F and E minor. It does not seem to hang together; it suggests the suite, not the symphony. The last movement—the adagio lamentoso—is the best, and its second theme, the broad cantabile, unmistakably suggests the beautiful slow movement in D of the fifth symphony. The first allegro has a sugary, Mendelssohnian quality, and then those two middle movements, are they not trivial—the one which has that Raffish march? No, Tchaikowsky has little new to say in his last work, but he says it supremely well. The symphony, if symphony it be, lacks homogeneity. The last adagio, however, is noble and impressive—a marked mood of musical melancholy.

The man who first remarked that comparisons are odious must have been bow-legged mentally. He feared comparisons. Big people do not. Therefore, if I speak of Rafael Joseffy's exquisite art, that great pianist need not be put on a lonely pedestal, for he can court comparisons with Paderewski, d'Albert, De Pachmann, Rosenthal, Menter, Bloomfield Zeisler, Sauer, Siloti, Reisenauer, Friedheim, or any of the new gods of the keyboard. Not only may his marvelous work be set up as an exemplar for all other artists, but he leads the list for the reason that he possesses qualities that are unique to-day in the world of piano playing.

With several passionate pilgrims I journeyed to Brooklyn last Friday night to hear Joseffy play Liszt's greatest concerto—the one in A. The Boston Symphony Orchestra, under Mr. Paur, was giving a concert at the Academy of Music in the City of Churches and Sunday thirst, and as Joseffy had not played in New York State for about six years it was with febrile pulse that his old admirers flocked across the bridge. He did not play the Liszt, but the second Brahms concerto in B flat. He was pale when he came out upon the platform and doubtlessly nervous. He looked the same Joseffy of fifteen years ago. Age has dealt leniently with him. There is the same characteristic pose of the head—the medallion-like profile, the brows more serene and intellectually stronger. His hands—those wonderful white paws of velvet, as an enthusiastic girl called them—were placed upon the keyboard with the same caressing attack. It was Rafael Joseffy, beloved of Apollo, god of music, yet spared to us.

He is the greatest classical pianist alive. Observe I do not bracket his name with another. In the externals of his art he stands alone, as did Karl Tausig, his master. He is the great pupil of a great teacher. He has spoken to me of Tausig, Tausig who painted a perfect picture of a composition and hung it upon the wall of your memory, there to remain forever. I thought of this as I listened to Joseffy's playing. It is so Hellenic, so aristocratic, so distinguished, so noble, calm and satisfying that my mind reverted naturally to Greek art. Great, serene sculptural images, full of that serenity that comes of perfect equipoise of temperament, yet full of the blitheness Goethe speaks of in his *Italian Journey*. "Heiterkeit," Winkelmann called it. Joseffy's art is so human, not so warm, not passionate, not multicolored as the vital, startling art of Paderewski. Paderewski has the dramatic accent, Joseffy has not. The latter is austere, a trifle chilly, detached and more remote. It is objective art. Paderewski is violently subjective. Paderewski

forces you to regard his personality. He overflows every bar of music with it. He looms largely in the foreground of your consciousness. He is ever present, a rich, beneficent nature. He overshadows the music he plays. Joseffy retreats in the background. He makes for the idea of beauty. Every note is beautiful of itself. Every group is carved with cunning touches. It is the art of the cameo of the master miniaturist.

But where, ten years ago, there was merely a delicately molded shell, now we get a rich kernel. Joseffy has lived and suffered. He has grown richer in feeling, yet no tragic hint does he impart in his playing, no tale of sorrow. As if he said: "What has Hecuba to do with music?" he sternly represses all personal utterance of feeling. Where Paderewski is bold, free, outspoken, Joseffy is contained, reticent, proudly poetic and understands the tact of omission.

As might be expected, his playing is largely a matter of nuance, he is a master of the linear. Paderewski's palette glows with golden hues, Joseffy paints in sober, pearly grays, exquisite blendings of half-expressed tints, palimpsests of tone. His technic is the last word in technic. In this he outrivals Rosenthal or the crafty Chopinzees—De Pachmann.

If I must criticise his work it is for the lack of dynamic weight. From Tausig, Joseffy learned the lesson of clarity and tonal balance. He never forces the tone and his chord playing, deficient in actual depth, is clean cut and just.

His rhythms are spiritualized, and oh! the silvery scales, the rapid arpeggios, like the flight of some delicate bird across a nocturnal lake! A trill, full throated and at ease, like the lark's, and a staccato that is incomparable. His octave playing is a tour de force. Where other pianists labor, or at least prove to you by unmistakable symbols that they are piling Pelion upon Ossa, Joseffy plays with the mysterious forces of mechanism. There were tones in his playing on Friday night that were not human—or rather not of the piano. He seemed to be playing on an instrument of crystal and water. All was liquid, yet crystalline; velvet, yet thrilling. There was the Argentine Thalberg tone, the pure, unforced vocal tone, the power of building up climaxes, yet never the harsh, clangorous, ear shattering sounds that the average concert pianist produces.

Now to the interpretation. There is an intellectual strenuousness, a nobility of conception and a dignity and elevation of style that were all missing when this artist retired to private life a half decade ago.

He thinks now, and his reading of Brahms' serious work was very gratifying. It is ungrateful music for the pianist. It contains no fireworks. The pyromaniacs of the keyboard avoid it. It frets their shallow souls. But what a first movement! Coming, as it did, after Beethoven's E flat symphony, it bore the test of comparison—that comparison the sane mind is forced to make.

Joseffy was at his best in the scherzo. There I saw the extent of his artistic growth. In the slow movement he was so grateful because of his suppression of the solo instrument and gentle accord with the violoncello. Of course, that Gypsy finale gave us a taste of the old Joseffy. There were refined brilliancy, elasticity of touch, phenomenal articulation and a riant mobility that was absolutely captivating. It was great, controlled art, the art of proportion, the art of classic symmetry, the art of beauty for itself. Classic, in a word, not romantic, yet I could not help recalling the lines of the dead, romantic Verlaine:

Pas la couleur, rien que la nuance,
Car la nuance seule fiance
Le rêve au rêve et la flûte au cor.

Joseffy is the matchless piano artist of his generation.

Sarah Bernhardt—marvelous, golden throated Sarah, lissom and voluptuous, sayer of exquisite things; Sarah, lustful and cruel, and now Sarah mystica, came back to us last week at Abbey's Theatre, as young as she ever was, and dispenser of the same admirable dramatic prestidigitation. Her creeping, numbing, hypnotic blandishments are as feline, as fierce, as of yester-year—yes, as of two decades ago.

She appeared in a drama—it might almost be called a music drama—by Armand Sylvestre and Eugene Morand, entitled *Izyl*. The incidental music is by Gabriel Pierné, who has furnished some delicate, striking effects, the characteristic Oriental music we

know so well from Félicien David and Delibes. There are rare, exotic, harmonic and instrumental combinations, and the play leaves the impression of an opalescent, opium haunted dream, an indescribable compound of Wagner, Maeterlinck and Sardou!

The initial idea of the play came from M. Morand, who spoke to Sylvestre about it, who in turn, recommended him to procure Burnouf's book on Buddhism. There the touching story of the disciple of Buddha Oupagoupta—the Siddhartha whose career you may read in Arnold's *Light of Asia*—caught Morand's fancy. He appealed to such authorities as the Parisian Buddhist Rosny, and before long two acts were written in collaboration with Sylvestre. The authors incorporated with the original legend from Burnouf another that smacks strongly of the Christ and Mary Magdalen. Indeed, the analogies are numerous in the characters of Magdalen and the courtesan Vasavadatta, or *Iseyl*, as she is called in the piece. The first name was not suitable, so they changed it to the present name of the play.

The story is not complicated, and, with the exception of the startling murder in the third act, rather uneventful. Atmosphere is aimed at rather than incident. *Iseyl* is a courtesan of the city of Kaplavastou, in India. She has become sick of her life and longs to touch finer tissues. At the coronation of the Prince a Yogi appears and asks the Prince, "Is not misery eternal? You are king; can you banish suffering? Can you destroy evil? Your kingship is a vain one; the only supreme power is moral power, acquired by relinquishing the world's goods and succoring the distressed." Then the poor, diseased and sorrowful appear and touch the heart of the young man.

This smacks of the *Master in Galilee*. The Prince, after further persuasion, leaves his new throne and follows the holy man into solitude. *Iseyl* mocks him, telling him that he knows not love.

In the second act, which transpires in the desert, *Iseyl* attempts—like another *Kundry*—to seduce the Prince, and is in her turn converted. This suggests a scene in Anatole France's *Thais*, who was, you who have read the exquisite novel will remember, also a wealthy, pampered courtesan. In the next act *Iseyl* returns to her city, resolving to sell her goods, give all to the poor and return to a cenobitic existence. Then *Scyndia*, who has become king, entreats her to become his. He loves her consumedly, and, after the manner of some lovers, his love becomes madness. He threatens to kill the *Master*, who takes her from him and finally throws himself upon her. This is the nerve racking scene of the play. *Iseyl* draws a poniard and cries:

"Take one step nearer and I will kill you here like a dog! Justice to-day arms my hand. Who wants me? My name is Death. Take it, then." She stabs him to the heart and then realizes the enormity of the act.

"By this murder I have forever lost thee, O Master! Master whom I loved, for whom I have slain, who forbiddest crime and makest me a criminal!"

Her conscience makes a coward of her, and she hides the body under the table covers and then *Scyndia's* mother enters. *Iseyl* implores her pity and gets it until the bereaved woman learns that her son is murdered. Then her hate masters her and she gives *Iseyl* to the fury of the people.

The fourth act is the place of execution. *Iseyl* has been tortured, her eyes torn out and she is dying of hunger and pain. The Master whispers to her:

"*Iseyl*, I love thee," and she exclaims, "What care I for tortures now; I bless the death that has given me the words from thee. Come, kindly Death, lay thy lips on mine and drink my soul in one last kiss!" He cries: "I love thee. Oh, Faith that I betray! Oh, Faith that I blaspheme! Oh, Faith, let me be but a man like other men! let me be meek and suffer like them. Let the world look elsewhere if it needs an apostle. I am but clay. Die not, *Iseyl*; be reborn in thy carnal and despised beauty! Thy voice restores me to myself, to the immortal duties I have for a moment deserted."

At this complete recantation of his life's philosophy *Iseyl* sighs, "O Master, press me in thy arms; lay thy hand on my heart; give me thy lips; there is time; I die." And thus, in a moment of love and annihilation, she passes into Nirvana. A very pretty Parisian and Buddhist exotic "blend" all this. France's book *Thais* ends in the same fashion, and in the love duo in the second act of *Tristan and Isolde* we catch a gleam of the same philosophy, a curious

comminglement of West and East, the sensuous grafted on the ascetic.

Wagnerized drama this, the chanting of the voices with musical accompaniment, and at the end of act second a confusing medley of bells, colors, beacon lights and voices. It is an attempt—a feeble one—at the fusion of the arts. It is as real as a rainbow, and about as human. Of course the two Sardou motifs—lust and cruelty—play the principal music in act three. There are the Tosca candles and the deadly knife. Then the ghastly lighting and the disposal of the body. The temptation in the desert has the curious remoteness of a Maeterlinck dream, and the death scene and entombment are almost biblical in flavor.

Sarah was her wonderful self in the seduction scene. There were tones in her voice, wooing tones, ivory tones, and screams, lustful, hideous, brutally passionate. In the long duo with *Scyndia's* mother Sarah was the unparalleled virtuoso. She read the trying passage marvelously. The death scene was affecting. I found traces of insincerity after her conversion, though. She is at her best when the wild beast is unchained and hell let loose. She is fuller in figure and face, and her poses, plastic as ever, are more sensuous. She was recalled again and again.

Her support is adequate, Darmont returning as her leading man. He made as much as might be reasonably expected of the misty, unsatisfactory Prince of Renunciations. His poses were impressive, his elocution noble and sonorous. The Yogi was Deval, who miscalculated the carrying powers of his fine, resonant voice and spoke too loudly in act first. But his aquiline features and intense method made his performance one of the pleasures of the evening. The mother was Mme. Patry, and the *Scyndia* Deneuberg. The scene sets were charming, especially the first in the desert.

All was glamour there—a truly enchanted forest, in which high thinking and plain living—the Wordsworthian formula as well as the Buddhist—might be possible. And over all hovered the golden, veiled horn tones of Sarah—Sarah the necromancer, who always plays Sarah Bernhardt, because there is no other woman like her on this globe of tears, villainy, aspiration and despair.

Is there anything new to say about Sarah Bernhardt? Sarah is an exotic. When you write of Sarah, superlatives, mad, purple adjectives, drop from your feverish pen. Viewed coldly and critically, Bernhardt is not acting with the finesse of a decade ago. The lines are deeper, the lights and shades are too high or too low. Her work is now like some steel plate upon which the burin of the engraver has traversed too often. All is admirable, but the "all" has become intensified. A tendency to overaccentuation is perceptible, and her points are made magnificently, but one now witnesses the effort, the emphasis where before was a fluid, flowing stream.

Sarah has Orientalized the French stage. She will have plenty of imitators, but no successor. For her singular personality Sardou contrived the many glowing pictures of opulent, passionate, cruel womanhood. All these Sardou women are Sarah Bernhardt. Her entire cyclis of stage impersonations might be called *The Histrionic Adventures of Sarah Bernhardt*. She has, to quote Kinglake's *Eothen*, "the splendor and havoc of the East," the "Purple East," as William Watson writes. She is not contemporaneous, but belongs to some anterior epoch, when all was magnificence and misery, where Mr. Swinburne's "Pale Galilean" had not taught the world the divine and gray beauty of pity, where the Goddess of Lubricity was worshipped and all flesh was grass.

Sarah, the strongest woman on the stage to-day, came straight out of the East. Her types are not modern, her touch is not modern, and her methods are her own. Her *Magda* may be a technical coup de théâtre, but it will not be a study in naturalism.

She has not dowered the modern drama with one contemporary figure; even her *Camille* is Oriental. She is great, and her name is Sarah Sardou.

She, of course, ruled the roast last week in theatrical life. She was gabbled about, criticised, discussed, admired, censured, but most conversations ended with:

"How does she manage to keep so young?"

Perpetual mobility does it, I suppose. She never rests, and even on Monday afternoon, when she

should have been recuperating, she heard a new play and was actively employed until it was time to go to the theatre. She never allows rust to accumulate, and what a grand old tussle she will give Death when the arch-undertaker raps at the door of her soul!

Manlike, I forgot, of course, to tell you of her costumes. The prevailing scheme of color was blue. She wore turquoises in act first, and looked gloriously barbaric. I am really anxious to see her *Gismonda*. She wore very diaphanous draperies at the close, and the skin tights showed with realistic effect. She is fatter, unmistakably stouter. You realise it in act four when her back is turned. Her face is fleshier, and—oh that I have to write the fatal words!—she has a well defined stomachic profile. This was in evidence in the second act, for the lights were so arranged as to accentuate the protuberance.

But she is as sinuous as ever, and did a fine bit of muscular decomposition—as the Delsarteans say—after her mimic death. The ghastly effect she produced with her strained, sightless eyeballs was not at all pleasant to gaze upon.

"The old panel game," said a blasé theatregoer during the entracte.

"Sarah always plays pieces in which she lures men only to wreck their souls. A regular histrionic Circe, that's what I call her."

Mr. Meltzer told me that Sardou was not pleased by the Sardouian reminiscences of Act III. of *Iseyl*. He strenuously objected to the poniard being discovered by the repentant courtesan on the table. It was *Tosca* and *Scarpia* over again. And the hiding of the corpse under the table draperies was *Bill* and *Nancy Sykes*, remarked Ben Teal. This was the scene mimicked so prettily by Cissie Loftus at Koster & Bial's last season.

The preliminary raps of the stage manager previous to the rise of the curtain puzzled a young woman back of me.

"What absurd old nonsense it is!" she remarked. "Why don't they ring a bell? In America we do everything by electricity."

Except acting like Bernhardt's, I thought, sadly.

Really some one should devise a new stage death. This stabbing is tiresome. The hatchet in *Gismonda* is a slight variation. Suppose the Yogis gave *Iseyl* superhuman strength. Then she might have pinched *Scyndia* to his death. But what a delightful death, pinched into the fire of Hades by the most fascinating woman of the age!

The play did not come in for much praise. It was voted dull and loquacious. The applause was for Sarah, and the bad tenor, who sang so atrociously Pierné's pretty *Aubade* in the first act, gave poor Calvé a bad attack of the chills. I noticed that Captain Delamar put her wrap about her after the singing.

Calvé in real life is stout, decidedly Hebraic in features, and there is a Japanese lilt to her coiffure which is very fetching. She applauded Bernhardt most enthusiastically.

"Look at Nordica!" said a keen observer. "Look at that Plymouth Rock jaw! No wonder she is on top to-day! Will power is written all over her intelligent and sweet mug."

The tallest policeman at the Twenty-third street and Broadway crossing has, I hear, resigned from the force and begun the study of composition. He told a prominent organist that he had acquired such a marvelous facility of carrying in his mind the constant flux and reflux, the diastole and systole of the mobs of people, vehicles and cable cars that his brain had become polyphonized. He therefore will devote himself to the production of ten-part choral fugues, in which the voices will be most ingeniously treated. Broadway has its uses, after all.

It is hardly the time to revert to the many dramatic and musical beauties of Verdi and Boito's *Falstaff*. It is a musical characterization, remarkable for its fidelity, its elasticity. Only once does the action await upon the music. In the screen scene the dénouement is too long delayed, and you are forced to

believe that Verdi has reverted to one of his old theatrical tricks. Otherwise the work is a masterpiece.

Another sad death is that of talented Frank Sawyer. I got a letter from the gifted boy a few weeks ago inclosing some poems of his for publication. He composed exceedingly well, and a set of songs of his were sung by Emma Calvé, to whom they are dedicated. He also was an excellent pianist. The news of his sudden taking off was a shock to his admirers. Like some talented young men, Mr. Sawyer had intense fits of despondency. He lost faith in his future, and these depressed periods always brought forth some charming poem or song. He really sang of his own sufferings. In life he was modest to the point of shyness, and sensitive to a morbid degree. Such a nature could not long endure harsh realities and that constant untuning of the soul which robust beef eaters can afford to flout.

I am able to authoritatively contradict the rumor that the unfortunate young man committed suicide. He was addicted to the use of laudanum, but had attempted to break the habit. He died from an overdose. The poem on Verlaine which I print to-day was written some months before the death of the French poet, whose admirer Mr. Sawyer was. They died within a week of each other.

D'Ernesti Writes.

NEW YORK, January 24, 1896.

Editors *The Musical Courier*:

"**A**UDIATUR et alra pars." The fact that you gave space in your valuable paper to the distorted and untrue version of my opponent, Mr. Wm. Rehm, allow me to hope you will grant me the same favor, which I am claiming for the sake of fairness and justice.

To be short: most of the points alleged in Mr. Rehm's version are pure fantasy, not to use an expression more drastic. Informed by Messrs. Knabe that Mr. Rehm had repudiated by a telegram his indorsement of my letter to Messrs. Knabe, which he had written scarcely half an hour before, I considered myself as particularly insulted by this action. It looked as if I had done some crooked thing.

I called on Mr. Rehm and upbraided him very strongly. I don't deny it. But after that he repaid me the little amount he had borrowed from me during our return trip from Atlanta, and I departed unmolested. There was no throwing me into the street, as Mr. Rehm mendaciously affirms, assuming a heroic character. This heroism is conspicuous by its absolute non-existence, and the mightiest microscope wouldn't show the slightest trace of it. As to the giving our concert in Atlanta under my name, it was a necessity.

I never invited friends of mine to dinner, only one of his friends, a musical critic presently connected with a New York paper. He acted very obligingly for us, and in returning one evening from the exhibition I suggested to Mr. Rehm to have him invited to supper, and another day for lunch. He accepted my suggestion and as it had been agreed that all expenses had to be shared, I requested Mr. Rehm to settle our hotel bill, to pay his share. He did it without opposition, but afterward he telegraphed to Knabe's, repudiating his indorsement of my letter!!

Another assertion liable to contradiction is the one stating that there was a large crowd assembled in Fifth avenue witnessing a breach of the peace. The facts are simple these: When leaving Knabe's warerooms I noticed Mr. Rehm, and a young man, doing service as a bodyguard, stationed at the corner of the Twentieth street. I intended to pass without paying any attention to them, when Mr. Rehm addressed me, saying: "Well, will you apologize?" "Yes," I answered; "I will, with this cane" (showing him my cane). This was all that passed between us. All the rest is an invention, pure and simple.

Mr. Rehm is very eager to get cheap and malodorous publicity. I am not. Therefore I close herewith every argument with an individual whose intellectual and moral worth is perfectly appreciated by all who have the advantage of knowing him.

TITUS D'ERNESTI.

Dvorak.—The prospectus of the London Philharmonic Society announces that Anton Dvorák will personally conduct some new orchestral works of his own during the coming season.

Eduard Grieg Decorated.—Among the honors distributed New Year's Day to commemorate the centenary of the Institute of France was the promotion of Eduard Grieg to be a Chevalier of the Legion of Honor.

Xanrof.—The name prefixed to many of the chansons-ettes of the *divette* Yvette is a transposition of the Latin word *Fornax*, which by interpretation is an oven. The author's name when he leaves La Valette will be J. Du-four, a respectable bourgeois name. The verses ought to have been signed *Xanrof*, to suit their subject matter.



BOSTON, Mass., January 26, 1896.

HÄNSEL UND GRETTEL, a fairy opera, text by Adelheid Wette, music by Engelbert Humperdinck, was given for the first time in Boston and in English at the Hollis Street Theatre January 20 by Sir Augustus Harris' London Opera Company. Mr. William G. Dietrick was the conductor. The cast was as follows:

Peter,	Jacques Bars
Gertrude,	Mary Linck
Hänsel,	Marie Elba
Gretel,	Jessie Huddleston
The Witch,	Louise Meissler
Sandman,	Grace Damian
Dewman,	Edith Johnston

It was difficult to form a just idea of this opera from the performance; and the reason was this: a small orchestra played a condensed score. They say this condensation was made by the composer. This may be or may not be true; the fact remains that the hearer did not become acquainted with Humperdinck's original orchestral intentions, and as the strength of the work lies largely in the instrumentation the composer therefore suffered. Furthermore, the orchestra was not well balanced, on account of the comparatively few string instruments. There had been little time for rehearsal, yet the performance was surprisingly smooth.

There has been talk here, as in New York, about the deep "religious significance" of the opera. I wish someone would point out this significance, for the sake of gratifying curiosity, not because the opera might then seem more beautiful.

So, too, there has been talk here about the folk songs introduced by Humperdinck, and in certain quarters there were expressions of deep gratitude therefor the day after the performance.

Now, in the first place, opera is not for the express purpose of educating the masses in biology, geology, theology or ethnology; it is a drama set to music; the story may be true or fictitious, this is a matter of little moment provided the story moves and is well told. When I go to an opera I do not bother myself about historical accuracy in the incidents of the libretto, if the subject be taken from history; and, with Sarcey, I am not disturbed by scenic anachronisms or falsities. The tale of Hänsel and Gretel may have its origin in mythology or a social development; when it is on the stage it is simply a tale, good or bad or indifferent. This folklore business, which is very dear to some eminent critics, is to me a bore, a kill-joy, when it is found in the opera house.

And what on earth have the Americans to do with German folk songs? Is any tune in Hänsel and Gretel more beautiful because it is a folk song? To the German who from childhood has known it, yes; because it is fraught with recollections and associations. To the hearer who is not of German blood, no; for its "meaning" is purely melodic. To the latter the intrinsic worth of the tune is the one thing to be discussed.

The story of Hänsel and Gretel seems to me interesting, and a cleverly conceived contrast to the lurid plots of the young Italians who follow the banner inscribed "Verismo!" I see no advantage gained by Mrs. Wette in turning the cruel stepmother of the old fairy story into an impulsive and affectionate mother. Nor is the gingerbread business a marked improvement. But the story is told smoothly and coherently, and there is a pleasurable sensation of something new, something fresh in opera.

The music is that of a skillful master of his trade who has read Wagner devoutly and is able to quote from him correctly and fluently. I did not hear the voice of a new singer. I recognized no evidence of a new musical individuality. There was everywhere abundant proof of excellent workmanship, so far as the orchestra was concerned; for Humperdinck is a man of the orchestra; as my friend Woolf says, he is afflicted with orchestritis. The song of the returning father, the first measures of the prayer, the waltz duet, the witch dance, these are in differing ways delightful. On the other hand, there are dreary stretches of thick orchestral monotony.

Perhaps the strongest and the final impression is the absence of childlike feeling in the music. There is too often an absurd and gigantic disproportion between text and music. The mother laments as though she were

crazed Belvidera. The jug of spilled milk is as portentous as love potion or poisoned draught. Gingerbread children are described by the father as though he were

Presenting Thebes, or Pelops' line,
Or the tale of Troy divine.

When the father announces the fact that he has brought home a pound of tea the orchestra rages as though *Peter* had hinted at murder and incest.

Two little children are asleep on the stage; angels bless and guard them; why this pompous pother in the orchestra, a cortège in a spectacular opera? The dream music is meretricious. The *Sandman* and the *Dewman* are to be catalogued in the gallery of operatic bores. While each one is on the stage, affectation, absence of true vocal melody, a straining after effect. The *Witch* is the half-sister of *Brünnhilde*; she rides upon a broom. Have you noticed the important part played by the broom in this opera? Humperdinck, like Dean Swift eulogized by Mrs. Johnson, writes finely upon a broomstick.

Admirable episodes; huge disproportion in treatment; children lost in the orchestra.

Did Humperdinck, a mad wag, intend to burlesque the methods of Wagner? Or is he without sense of humor?

The performance was in the main satisfactory, and *Hänsel, Gretel* and the *Witch* were capably portrayed. I am told that in London the *Witch* was not so hideously made up. If I am not mistaken, when the opera was produced at Dessau Cosima Wagner advised that the *Witch* be transformed into a charming sorceress, a kind of *Kundry*, and her advice was regarded.

Although Humperdinck calls for only fourteen angels in the dream scene, there were eighteen or nineteen provided by the generous manager. This lavishness recalls the story of the man who proposed to produce the *Passion Play*. "What! only twelve disciples! Why I'll put sixty on the stage."

The other musical event of the week is the misunderstanding between the Händel and Haydn Society and Mr. Leon Margulies. When Verdi's requiem was last produced in Vienna under the direction of Mr. William Gericke, Mr. Gericke sent to Italy for his solo quartet, saying that Italian singers could best sing the solo parts. The Händel and Haydn Society, in view of the performance of the requiem next Sunday, made a contract with Miss Desvignes, and these three members of the Damrosch Opera Company—Mrs. Gadski, Mr. Berthald and Mr. Popovici. A contract was signed, as Mr. Stone, the secretary, says, December 25 by the Leon Margulies Concert Bureau. Last week Mr. Lang was informed by Mr. Margulies that the contract was void, as it was signed by his assistant and without his personal knowledge and approval. The society has engaged Miss Juch and Mr. J. F. Thompson. I have not been able to find out to-day who the tenor will be. Mr. Stone has been interviewed, and his side of the story is before the public. Mr. Margulies has thus far published no statement.

Inasmuch as the Damrosch opera season begins February 3 at the Boston Theatre, and Mrs. Gadski and Popovici are in the cast of *Lohengrin* that night, it is not surprising that Mr. Damrosch does not wish any discounting of public interest in these singers the night before.

There is a weekly paper in this city, a paper six weeks old, and a sound and healthy infant, called *The Truth in Boston*, "conducted by a society of gentlemen and imprinted for them once in each week." The following letter was published in No. 5:

"Col. Henry L. Higginson:

"DEAR COLONEL—You have, as you deserve, the thanks of this community, for having done more to give it high-class music than any other man or men. You have done it disinterestedly, and with the sole purpose of benefiting your fellow citizens, men and women. You sought to bring the best in music within reach of all who loved it. Sordid speculators stepped in and thwarted your plans. You resorted to auction sales, and so outflanked the speculators. But the laws of supply and demand came in to defeat your high purpose. Among many who had no real love for music, but who were rich in money, it became the rage to attend your concerts. Seats sold at fabulous prices, and even the cheapest were beyond the reach of many who wanted, nay, who needed, to hear the great performers and the trained orchestra you have employed. So, with the best of motives, and the best of endeavor on your part, you have in a sense signally failed.

"That you realize and regret this no one doubts.

"To make any change at present is out of the question. Your contracts are made; your plans must be carried out.

"But another year might there not be a change? Instead of sending the Symphony Orchestra afield, on long trips to distant cities, adventures which it is generally understood do not pay, might you not keep them at home, and on Thursday evenings or at any other convenient and suitable time, give preliminary rehearsals, with no season

tickets, no reserved seats, no auction sales, but just sales at the door at the prices now charged for Friday rehearsals, minus, of course, the premium? Fashionable Boston would still throng to the concerts. The suburbs and the city would still fill the house on Friday afternoons, and there would be room at the preliminary rehearsal for those who are now shut out.

"And they would call you blessed."

This open letter furnishes food for thought.

In the first place, no one, unless he is singularly ingenious, has any idea that Mr. Higginson will heed the letter. It is not likely that he even read it through. For he is not a man that courts opinion or takes advice.

In the next place, I doubt if the proposed scheme would turn out to be practicable.

Whether the Symphony concerts as now conducted are an unmixed good is a question that admits of discussion. I do not for a moment deny the courageous benevolence of the founder of the organization or the great worth of the organization itself. But does the absorbing interest shown in the Symphony concerts make for general musical righteousness? Is there to-day as diversified interest in the production of large vocal works, and in concerts where celebrated players play and singers sing? Is not the Symphony Orchestra like unto one of the enormous magazines of Paris which close the smaller shops and drive many skillful persons out of trade? Are there not too many of these concerts? Remember there are forty-eight a season, counting in the public rehearsals. Is there not too much orchestral music for sound digestion?

It is a singular fact that although a virtuoso may be loudly applauded at a Symphony concert, if he afterward give a recital there is then, as a rule, little interest and scant pecuniary reward. There are two exceptions—Paderewski and Ysaye; and yet, incredible as this statement may be to the hysterical, Paderewski is not the only pianist worth hearing, and Ysaye is not the only fiddler in the world. A person of moderate means is likely to say: "I shall hear X. or Y. at a Symphony concert; what do I care to hear him in a recital?" And yet the hearer would be very apt to form a sounder judgment of the musical ability of the pianist or singer or fiddler if he should go to a concert where the versatility of the performer would be tested.

It is also a significant fact that the audience at a Symphony concert is made up of people many of whom are seldom seen at lesser concerts of conspicuous merit, unless the lesser concert is for some reason or other a "social function."

Ondricek and Miss Szumowska have been heard at Symphony concerts. When they appeared together this season in Music Hall the audience was small.

It is my impression and belief that if either Sauret or Marsick should give a concert here the audience would be unworthy as regards size.

Is there any lively curiosity to hear a new vocal work? There is little or no desire on the part of the crowd to become acquainted with a new opera. There is not a novelty in the repertory of the first week of the Abbey, Schoeffel & Grau Opera Company in Mechanics' Building. Faust, The Huguenots, Carmen; 'tis the singers the great public wishes to hear, not the operas. And in the Symphony concert the audience is inclined to shy at a novelty. Bach, Mozart, Haydn, Beethoven, Schubert, Schumann, the Weber of the overtures; excellent names, brave men; we all know what they did.

But we should know what men are now doing.

Did not the Händel and Haydn declare through its secretary that The Messiah is given twice a year to make up the loss attendant on the production of new works? And this season no new work is announced.

I merely jot down these disconnected thoughts for the purpose of inviting discussion. I ask if the present condi-

tion of music is due to the overweening importance assumed by the Symphony concerts.

There is another subject at which I shall at present only hint. This subject is the Lang monopoly seen in the choral societies of Boston.

There are three choral societies here of more than local reputation—the Händel and Haydn, the Cecilia, the Apollo. Mr. Lang is the conductor of each one.

I do not now discuss the fitness of Mr. Lang and his strength or weakness as a conductor. Let us suppose that he is eminently fit, a born ruler cunningly trained to direct singers and orchestra. Is it seemly, is it wise, that he should have sole charge of three societies? Is it beneficial to music that all choral works now produced in Boston should be heard through the medium of his musical individuality? Can any one man thus do justice to the composers, the societies, the public and himself?

What inducement is there for any young man to perfect himself in the art of conducting? What opportunity is offered him to exploit temperament and skill?

Is it possible that in this large town, a town celebrated, justly or unjustly throughout the musical world for its cultivation of the art, there is only one man who is a fit person to conduct a choral society? And this one conductor a man of fifty-six years!

I do not admit this reproach to music in Boston. There are musicians here who are better qualified to lead any one of the three societies than is Mr. Lang. Why, then, do they have no opportunity? Because to many estimable people Mr. B. J. Lang is a fetish, and they bow down and worship him. "Mr. Lang says;" "Mr. Lang thinks;" the oracle speaks; and although there is no accompanying perturbation of nature, the people listen to the voice from the tripod.

"Fetichism in music," brethren, is an excellent text for a forthcoming sermon. The heads of this sermon will be as follows: (1) How did Mr. Lang become a fetish? (2) How does he maintain his position as fetish? (3) How long will he continue to be a fetish? (4) The great injury inflicted on music by fetish worship. There will be pleasing digressions concerning the character of the priests, deacons, acolytes and thurifers in the service of this fetish worship.

PHILIP HALE.

Boston Music Notes.

BOSTON, January 25, 1906.

The announcement of the engagement of Miss Margeurite Hall to Mr. Francis Fischer Powers was made entirely without authority.

Mrs. Charles Gardiner Hovey will give a musicale in honor of Mrs. Harriet R. Morgan on Tuesday evening, January 26, at the Hotel Ikley. Mrs. Morgan is one of Mr. Charles R. Adams' pupils who has come to Boston for the winter, and this musicale will introduce her to Mrs. Hovey's friends.

Opera Stories has just been issued. Many will remember the Opera Stories of last winter. This is an enlarged and improved edition. The poster announcing this publication is striking, in shades of yellow and orange. The price of the book has been placed at 10 cents, to bring it within the reach of everyone. It can be procured at 146 Boylston street.

Mr. Henry L. Mason is in receipt of several letters from Mr. Sieveking, who has settled in Paris for the winter, according to his statements.

Miss Marie Geselschap, whose portrait appeared in THE MUSICAL COURIER recently, is to assist the Boston String Quartet at its second concert, February 19, in Association Hall. She, with Mr. Fritz Giese, will play a Beethoven sonata, 'cello and piano.

Mme. Gertrude Auld was suffering with such a severe cold on Wednesday evening when she sang at Miss Mary Stowell's concert that it was wonderful she was able to sing

at all. Those who heard her are anxious to have the opportunity for another hearing.

Mr. Fred. Field Bullard will give his first concert on Wednesday, January 29, in Steinert Hall, with Miss Gertrude Edmonds, Miss Harriet S. Whittier, Mrs. Alice Bates Rice, Mr. Stephen S. Townsend, Mr. Arthur W. Wellington, Mr. Albert Bullard and Mr. George R. C. Deane as the soloists. Miss Elizabeth B. Langley and Mr. John C. Manning will play the accompaniments. Nearly every number of the program is in manuscript and was recently written. Miss Edmonds, Mr. Townsend and Mr. Wellington will sing songs written especially for them. Much interest is felt in this concert, it being, as said above, the first public concert of Mr. Bullard's compositions. Tickets are in great demand and everything points to an enjoyable, as well as artistic, evening.

The soloists at the Boston Theatre on Sunday evening under the direction of Signor Augusto Rotoli will be Miss Gertrude Franklin, Miss Agot Lunde, Mr. J. H. Ricketson, Mr. Thos. E. Clifford, Mr. Arthur Beresford. Rossini's Stabat Mater will form the second part of the program. Miss Franklin will sing a sacred song, Glory to God, by Signor Rotoli, and Mr. Arthur Beresford the aria Honor and Arms, from Samson, in the first part of the program.

A delightful musical was given by Mr. and Mrs. Carl Behr on Sunday evening last at their residence, Corey Hill, Brookline, and was much enjoyed by the many guests present. Mr. and Mrs. Behr were assisted by Miss Langley and the Boston String Quartet.

Mr. Max Heinrich leaves on Sunday for a three weeks' tour in the West, returning to Boston for a week or ten days, after which he goes off for a six weeks' trip. His time is fully occupied when in town with private musicals, concerts and pupils.

The private musical in Miss Marianna Guild's series took place last Monday afternoon at the house of Mrs. Thomas Nowell on Commonwealth avenue. Miss Harriet A. Shaw, harp, and Mr. Eliot Hubbard, tenor, were the artists. There was an audience of about 135, who were charmed with the program presented.

Miss Harriet Shaw will play at Mr. Cabot's, on Mount Vernon street, on Sunday evening next. Her solos at Dr. Hale's church on Sunday last were greatly enjoyed, and she was requested to repeat them at the funeral of Colonel Stone, which took place on Tuesday. Next week Miss Shaw goes to Buffalo, where she will play with the Symphony Orchestra of that place and will be heard in concerts during the week in Buffalo and some of the neighboring cities and towns.

Mr. Eliot Hubbard next week Thursday will sing in Bangor with the Adamowski Quartet. One of his songs will be Daphne's Love, by Landon Ronald. Mr. Hubbard has sung this song at several concerts recently and has always been obliged to repeat it.

Mr. Stephen S. Townsend sang at Gardner, Mass., on Sunday evening, on Tuesday at Woburn, last evening at Waltham. Next week Wednesday afternoon he will sing at Brookline, in the evening at Mr. Bullard's concert; Thursday, January 30, Friday, 31, and February 6 in Boston; February 20 in Melrose, before the Amphion Club, Damon and Pythias. Mr. Townsend, besides all his concert work, has a large number of pupils, so his time may be said to be "more than full."

The officers of the Händel and Haydn Society announce that although Barron Berthald, Galski and Popovici had been positively engaged for the performance of Verdi's Requiem in Music Hall, February 3, they will be unable to fulfill their engagement. Mile. Desvignes will appear without fail. Emma Juch and James Fitch Thomson have been engaged, and the tenor will be announced later.

Melourgia is the name of a club of thirty mixed voices, Mr. F. W. Wodell conductor, which announces its first concert for Association Hall on Thursday, February 6. The name is translated as meaning "devoted to song," and the announcement shows that the members have been preparing an excellent program, leading off with Gade's can-

ROBERT COCKS & CO.,

Music Publishers to H. M. the Queen and H. R. H. the Prince of Wales,
LONDON. (ESTABLISHED 1823.)
AGENTS FOR THE UNITED STATES,

EDWARD SCHUBERTH & CO., New York.

NEW PUBLICATIONS

By the Leading Composers and Authors of the Day.

Full detailed Novelty List on application; also Catalogues comprising over 20,000 Standard and Popular Publications for Voice, Piano, Organ, Violin, Viola, Violoncello, Flute, Guitar, Banjo, Mandolin, Orchestra, etc.; also Elementary and Theoretical Works. Please state which Catalogues are required.

SOLE PUBLISHERS OF COMPOSITIONS BY ARSELO MASCHERONI, LAWRENCE KELLIE AND EMILIO PIZZIL.
SOLE IMPORTERS OF "WINKELMANN" PIANOS, FROM 57 GUINEAS; AND "NEWMAN BROS." ORGANS, FROM 24 GUINEAS.
PIANOS OF OWN MAKE (iron-framed, Trichord), from 28 GUINEAS.
FULL DESCRIPTIVE LISTS ON APPLICATION.

THE PUBLICATION OF AUTHORS' OWN WORKS UNDERTAKEN UPON MOST FAVORABLE TERMS AND CONDITIONS.
Estimates prepared Free of Charge. Full particulars on application OVER 2,000 AUTHORS' WORKS ALREADY PUBLISHED.
DEALERS IN EVERYTHING CONNECTED WITH MUSIC.

6 NEW BURLINGTON STREET, LONDON, W.

MARSICK.



Boston Symphony

Orchestra,

February 1.

For Dates, Terms, &c.,

ADDRESS

237 West 139th St.,
NEW YORK.

Farewell Trans-Continental Tour

-OF-

FRAU AMALIA

MATERNA,

The Great Wagnerian Soprano.

Under the exclusive management of

Leon Margulies' Concert Bureau,

C. L. GRAFF,
Business Manager.

CARNEGIE HALL,
NEW YORK.

tata Spring's Message. The assisting artists are to be Miss Anna Miller Wood, a contralto new to Boston; Misses Alice A. Cummings and Zaneta Plumb, pianists, and Mr. C. N. Allen, violinist. Miss Wood has a voice of lovely quality and a charming manner. Although but recently returned from studies in Europe she has already made a marked impression upon musical circles here. Mr. Allen is an old favorite. Mr. Wodell, the conductor, has had large experience in this work, and altogether a delightful concert is anticipated.

Miss Emma Doane was the pianist at the musicale given at Colonel Livermore's on Tuesday. She was recalled several times, and after her second number played a Chopin étude for an encore. Mrs. Whitney, Mrs. Latham, Mrs. Chapman, Mrs. Sargent and Mrs. Fitzgerald were among the guests.

Miss Emma Hosford will sing on February 4 at the house of Mrs. William Whitman, Goddard avenue, Brookline.

President A. C. Munroe, of the Worcester Musical Festival Association, offered a letter of resignation at the meeting this week.

Miss Elizabeth I. Samuel, preceptress of the home department at the New England Conservatory of Music, is about to resign.

The Haverhill *Evening Gazette* says: "At the Academy of Music little Helen Apollino, the cornetist from Boston, who is quite a prodigy, played the difficult instrument, the cornet, with ease, sweetness and correctness. She was a pupil for some time of the late Walter Emerson, and is now studying under Prof. John Hammond."

Miss Gertrude Capen gave her seventh pupils' recital at the New South Church, corner Tremont and Camden streets, last Wednesday evening. An orchestra of twenty performers from the Joseph Emile Daudelin school assisted.

Mr. Louis H. Ross, the well-known music publisher, was elected president of the Scots Charitable Society last Thursday evening.

The Kelmia Klub is the name of the latest vocal quartet, composed of ladies, which has been formed this season. Miss Katherine Gould is first soprano; Miss Alice Eastman, second soprano; Miss Etta Burgess, first alto; Miss Edith Armstrong, second alto. They have recently sung with success in Amesbury, Newburyport, Beverly, Needham, Weston and Worcester.

Mr. Fred H. Butterfield, who is a prominent vocal teacher in New Bedford, is one of the faculty at the Copley Square School in this city. He makes a specialty of sight singing and conducts the day and evening classes.

Miss Bessie Bell Collier was given a benefit concert recently at the Newton Club house. Miss Collier was assisted by a quartet consisting of Mrs. Jennie Patrick Walker, Miss Gertrude Edmonds, Messrs. J. D. Ricketson and S. A. Sargent.

Miss Grace H. Stratton is director of the Radcliffe College Mandolin and Guitar Club.

A committee has been appointed by the Norwegian Chorus of Boston to commence preparations for a bazar to be held February 20, 21 and 23 in Wells Memorial Hall. The sale is to raise funds toward a statue of Ole Bull, the famous Norwegian violinist, to be erected in Minneapolis, Minn.

Miss Isabel Dodd and Mr. Sullivan A. Sargent will give a song recital in Beaconsfield Terrace Casino on Wednesday, January 20, at 8 o'clock.

A series of five concerts will be given in the Berkeley Temple Institute Supplementary Course. The first on Thursday evening was given by Mrs. Jessie Eldridge Southwick, assisted by Mrs. Lolo Purman Tripp, both of the Emerson College of Oratory. The other concerts will be given as follows: February 4, the Grace M. King Juvenile Concert Company; February 18, The Mendelssohn Orchestra Club, assisted by Miss Helen B. Wright, soprano; March 3, Herbert Johnson's Quintet Club, assisted by Miss Maude E. Banks, dramatic reader; March 17, a closing entertainment, the assisting artists to be announced later.

The concerts of the Choral Association, of New Bedford,

next spring will occupy only two days instead of three, as formerly.

Many women musicians assembled at the Equity Session of the Superior Court Tuesday to hear the case arising out of a name. Mrs. Mary E. Messer, the plaintiff, claims the exclusive right to use the word "Fadette" in connection with her business. She says that members of The Fadette Corps, consisting of Caroline B. Nichols, Jennie P. Daniel, Viola M. Dunn, Lilla Violes Wyman, Anna Florence Grant, Mary J. Tracy and Alice E. Ball, are wrongfully using that name in connection with a ladies' orchestra. She says the word was first used by Ethel Atwood, of Medford in October, 1888, who started a ladies' orchestra, and the name has a peculiar value. A short time ago she bought Miss Atwood out. She says the defendants organized a corporation more recently and have used the name to her injury, knowing her alleged right to it.

The defendants deny the right of the plaintiff to the exclusive use of the word; and they say it has been used by other orchestras. They also say they have a right to use the word in the way they have used it, and they have not infringed on any of the plaintiff's rights. The case was heard on the question whether an injunction should issue against the defendant.

On Wednesday the bill in equity brought by Mary E. Messer was dismissed by Judge Braley.

Boston Symphony Concert.

THE third concert of the Boston Symphony Orchestra occurred last Thursday evening at the Metropolitan Opera House. It was the most successful so far of the series. The house was well filled and Mr. Paur conducted with unusual animation. This was the program: Symphony No. 6, in B minor, Pathétique,

op. 74.....Peter Tchaikowsky
(First time at these concerts.)
Concerto No. 1, op. 15.....E. A. MacDowell
Maestoso—Allegro con fuoco.
Andante tranquillo.
Presto.
Suite No. 2 (Indian), op. 48.....E. A. MacDowell
With much dignity and character; legend-like.
Twice as fast, with decision.
Softly, tenderly.
With rough vigor, almost savagely.
Dirge-like, mournfully.
Swift and light.

(First performance, MS.)
Hungarian Rhapsody No. 2.....Frans Liszt
(Scored by Karl Müller-Berghaus.)

After all it was a MacDowell night. The Tchaikowsky symphony, which was played with the utmost nicety, did not make a profound impression. Indeed we liked far better Mr. Damrosch's reading, especially his interpretation of the finale. Mr. Paur was not in sympathy with the poetical melancholy of the lamentoso.

Mr. MacDowell had an enormous success as pianist and composer. His first piano concerto, played by Carrefio under Mr. Thomas' baton in Chicago, at an M. T. N. A. meeting in 1888, is a charming, graceful piece of writing. It is modeled in the free fantasia style of Liszt, and it savors of Grieg in the first movement. It is healthy, breezy, brilliant, and its andante is full of sentiment. It has neither the poetic depth nor intellectual breadth of this composer's D minor concerto. As a piece of idiomatic piano music it is excellent, the presto in particular being effective and almost sensational. Despite Mr. Paur's lagging accompaniment Mr. MacDowell played with great verve and finesse. He was recalled many times, but did not play an encore.

The suite is a masterly serving up of Indian thematic material and was presented in a most fascinating garb. Mr. MacDowell has frankly gone to the red man for nature music, believing that in the wigwam is the real stuff and not in Dvorák's negroid tunes. He has made a beautiful suite, the second and third movement being most original in treatment. The work is one of the most original we have

yet had from the pen of an American composer. It is quite characteristic of MacDowell that he had this suite in his portfolio four years ago, and before all the pother about American music. His unerring judgment sent him to the North American Indian and the result justifies him. It is the most interesting music we have listened to since Tchaikowsky's death.

Mr. Aphorpe had the following note about the work in his analytical program:

This suite was nearly completed some four years ago; but it has lain for some time in the composer's portfolio, and the finishing touches have only recently been put to it. The title Indian is no misnomer, for almost all the themes that appear in the work are authentic North American Indian melodies, only three or four themes being of Mr. MacDowell's invention, and these sprang up in his mind more as apposite counter themes to the Indian melodies than as independent themes in themselves.

The similarity in general character between the Indian themes and well-known melodies of Norse origin is not to be overlooked. Indeed, one of them, the principal theme of the third movement, is almost note for note identical with a theme used by Rimsky-Korsakoff in his *Antar* symphony. Whether this similarity between Norse and North American Indian melodies is sufficiently specific to form an argument in favor of certain ethnological theories, I shall surely not take upon myself to determine. But I suspect that it is, upon the whole, little if anything more than the general similarity in character of most uncivilized melodic forms.

That this suite holds itself strictly aloof from the domain of program music, properly so called, may be said emphatically. Yet it is interesting to know what ideas Mr. MacDowell had in his mind while composing it, and what was the poetic substratum of his inspiration.

The first movement is headed: "With much dignity and character; legend-like. Twice as fast, with decision." In it the composer has tried to tell no particular story. But the movement was suggested to him by reading T. A. Aldrich's Indian legend, *Miantowona*. He has made no attempt to follow out Mr. Aldrich's poem, incident by incident; but the poem was what suggested to him to write something of a similar general character in music.

The second movement, headed: "Softly, tenderly," might be characterized as an Indian love-song.

In a similar spirit, the third movement, "With rough vigor, almost savagely," might be called a scalp dance; not that it is intended as a musical reflection of any special ceremonies connected with the scalp dance, but that its character is that of savage warlike ardor and bloodthirsty excitement.

The fourth movement, "Dirge-like, mournfully," is plainly an Indian dirge; but whether over the remains of a slain warrior and chief, whose loss is bewailed by a whole tribe, or the secret lament of an Indian mother over the body of her dead son, the listener is left to determine for himself. There is a great deal of picturesque and imaginative writing in the movement, suggestive of midnight darkness, the vastness and solitude of prairie surroundings, and the half-nomadic, half warlike Indian life.

The fifth movement, "Swift and light," may be taken as a musical picture of a gay popular festival in an Indian village, with dancing and merry making. Here, again, the composer has been at no trouble to suggest any of the specific concomitants of Indian festivities; he has merely written a movement in which merry makings of the sort are suggested in music, the Indian character of which is undeniable.

It should be said that none of the above indications are to be taken as so-called "program headings," definitely showing the poetic purpose and import of the several movements—like the headings of the separate movements in Berlioz's *Fantastic* or Harold symphonies—and serving as a clue to the meaning of the music. Nothing lies farther from the composer's intention than this. They merely serve to show what Mr. MacDowell had in his mind while writing the several movements of this suite; these poetic ideas acting upon him more in the way of stimulating his imagination and conditioning certain musical moods in him than in that of prompting him to attempt anything like would-be definite tone painting.

A very ungypsy-like performance of the Liszt rhapsody was given. But the orchestra, as usual, covered itself with glory.

Wagner at Leipzig.—At a late performance of Walküre at Leipzig the orchestra went to bits in the second act; the conductor had to stop and start from the beginning. Severe censure is passed on the management of the City Theatre.

... MISS ...

MARIE BREMA,

Dramatic Soprano.

ONE OF THE WORLD'S FAMED ARTISTS.

For Terms and Dates address

MORRIS RENO,

144 West 74th Street, New York.



H. PLUNKET
GREENE,

THE

Famous Basso.

For terms and dates
address

MORRIS RENO,

144 West 74th St.,
NEW YORK.

MADAME

Helene Hastreiter,

PRIMA DONNA CONTRALTO.

This eminent artist is available for Concerts, Oratorios and Festivals.

For Terms and Dates address

Morris Reno,

144 West 74th St., New York.



BROOKLYN, January 27, 1895.

WE had Calvé with us for the last time on Tuesday night—so they said; but I am not dead sure that she may not be able to change her mind. Singers have done such things. Patti used to when she was making her last and only genuine farewell tour. Calvé did not do all that she had been expected to, however, for she was indisposed. She appeared in *Cavalleria Rusticana*, and sang and acted the part of *Santuzza* as well as ever she did, without a trace of huskiness or a flagging of intensity. What she omitted was the mad scene from *Hamlet*. This was to be sandwiched between *Philemon* and *Baucis* and *Cavalleria*. The management acted squarely about it, for they had signs all around the lobby announcing the abandonment of the one little tune. I saw nobody running to get his money back, though I hear that one or two people love scales and exercises so much better than opera that they went home huffy, and so lost a very good and satisfying performance. In my inmost soul I was glad that the mad scene had been omitted. We have had so many mad scenes that it had become the audience's turn to get mad. If Calvé had offered to sing a good, plain, sensible, musical song the loss might have been felt.

As I do not recall what you said about *Philemon* and *Baucis*, I do not know whether I am dilating with the right emotion or not, but to me the little thing is charming. It is clean and healthy and has no problems and no moral. There is not much of the Gounod of *Faust* in it. There are hints of a study of Mozart. The anvil song is jolly, the vein of humor is refreshing and unforced. Having been of late to see an exhibition or so of Pinero, Sudermann, Ibsen and Brahms, I felt that the world was not all that it should be, and that it was getting more that way every year, but *Philemon* and *Baucis*, with its Greek purity and simplicity of theme, and its Gallic vivacity of performance, put me in spirits again. Perhaps there is no gain in the second act. If Zeus had conferred youth on the aged pair while they slept, and let it go at that, the impression of the thing would have been consistently agreeable; but it is hard for a Frenchman to write anything that does not at least hint at the violation of marriage rights, and the second act had to be tagged on to show that Zeus had fallen in love with the rejuvenated woman. Still, he did act at the last as he ought to, and the final impression is happy. I wish there were more such operas—more so innocent and young in tone, so fresh and light in tune. Once in a while it seems as if it were possible to brood over the deaths of heathen gods long enough. If they were gods and so powerful, why did they not go around as Jove did and see life, instead of mewing themselves up in chilly splendor and grumbling at their luck all the time? When somebody takes up the *Nibelung* trilogy next time we shall see gods as men dancing and having strawberry festivals.

The singing in the little work was all agreeable. Marie Engle was sweetly subdued in her age, and fairly vivacious in her renewed youth. She sang with surprising purity of intonation, and facility. In time, for she looks young, she is liable to have a voice of the first class. Mr. Mauguire as *Philemon* was less pleasing to the eye and ear, but he has discovered his limitations and keeps within them, which is a good deal. The *Vulcan* of Castelmarty

was a hearty piece of work, and he had many plaudits. It put him in a new and agreeable light before our public, for he has had little chance to distinguish himself. Plançon was *Jupiter*, and there was nothing left to be desired in his performance. He is one of a very few men who can look the part. Did you notice the arms of him? And his big, steady voice fits it too.

The *Cavalleria* introduced Miss Bauermeister as *Lucia*, Marie Engle as *Lola*, and Ancona as *Alfo*, all able and agreeable supporters of Calvé. Mr. Lubert was to have sung *Turiddu*, but he likewise was suddenly indisposed, and Mr. Russitano was put into his place. We remembered that he had an encore by accident last year. We remembered the state of his legs. To our surprise he had built up his legs—perhaps he is a wheelman—and had taken some of the corners from his voice, and you never saw a man try harder to do right than he.

He tried so hard that he overdid it, like the man who stood so straight that he leaned backward. In endeavoring to act he made purposeless grasps at Calvé, and threw his arms about in meaningless gestures. The audience took him at his effort and gave him credit for what he was willing to do, because he supported his personation with a voice that, if not the most ample and musical in the world, was at least full of life on that night. He sang almost fiercely and hurled himself through the part with obvious enthusiasm. It was pleasing to see artistic virtue rewarded, even when the virtue was of an humble kind, and nobody grudged the applause that Russitano had.

The orchestra was in good trim and numbers, and Brother Bevigani had the leading of it—an employment that some residents on our side of the river are apt to begrudge, as he is usually in such a hurry to get back to New York that he drives the tempo at a gallop. If he ever comes over here attached to *Trovatore* I presume that the younger in the audience will arise and wait through Ah, che la morte. But Bevigani was rather more temperate in his speed the other night. He played the intermezzo without suggesting The Blue Danube in it, but the ending might have been softened and attenuated. When the company returns to-morrow night it will sing *Falstaff*, with the only Maurel in the name part.

Rafael Joseffy's rentrée in Brooklyn on Friday night with the Boston Symphony Orchestra is fully dealt with by the "Raconteur" in his columns in this issue.

As for the rest of the program, it had to be cut. An agent came out to announce that the variations by Haydn to the Austrian Hymn would be dropped, on account of the length of the concerto, and some half dozens of people in the gallery applauded. Why, in the name of common sense? Were they glad because it was not to be played? Anyway, the only orchestral numbers were the Third Symphony and the 1812 overture. The symphony was played by Mr. Paur and his men in a careful rather than a spirited manner, with some dullness on the part of the strings, and especially the double basses at the opening. I wonder if there isn't something in the physical atmosphere of a concert hall that affects the strings until the place, as well as the brains of the musicians, has been properly warmed. I have often noticed in other orchestral concerts that for the first ten or fifteen minutes the strings were tubby! Unless it was my own brains that were in that condition. The double basses ought to speak out with a good deal of authority in this Boston band.

Just look at that new end man—the Italian-count-looking person with the long face and the jaw that was bound to get the leading corner; and look at the other new man whose face is a composite of James Corbett and Richard Harding Davis—how pleased Dick Davis will be at this!—and see if he, too, is not the sort of a person to let himself out. And there is another comparatively late arrival with hair and mustache à la Paderewski, whose use of the

bow is a perfect treat. Indeed, I should be tempted to go to hear Strauss waltzes to see the industry and vehemence of that bow. So the slightness of the back row in parts of the symphony was a surprise! Was it Mr. Paur's reading? Ah, but it is a grand old work, that *Eroica*! It is as pure as the Parthenon, as tragic as *Æschylus*. If we smell the tomb in the dirge, we at least hear the angels singing above it, and if there is sorrow it is of a sweet and human kind, not a world end misery and blight.

The Tchaikowsky piece was a hooray-boys sort of a wind up that put new life into the company. It was given with the full scoring, except the cannon, and to tell the truth, when I saw the rear doors open and noticed the shrinking of the drummers I expected to hear a series of explosions from behind the scenes, as in *La Navarraise*. But there were only bells and a brass band behind there. The piece swept the house to its feet and exacted a long round of applause. Not as music, I guess, so much as the picture that the music represented.

Mr. Carl Fiqué, an ambitious and industrious citizen who plays and writes music and leads choruses and piano pieces, will give a recital at Historical Hall to-night, and he likewise led a chorus at Association Hall on Tuesday night for the benefit of one of our churches. There were about 130 singers, who had been trained to do their work with force and brightness, and who sang a pleasing piece by Mr. Fiqué entitled *The Turkish Lady*, and Grieg's wildly northern *Olaf Trygvason*. The music of the latter is especially Grieg-like. It describes an event in a Norwegian temple at the end of the tenth century, when Olaf returns from other lands to teach Christianity to the people. And the text is as rough as some of the music. Wagner must have written it.

Does not this sound as if it came out of *Die Walküre*: "Runes must be graven duly, evil to disperse from the pathway which to our gods doth lead." "Glorious Disir, gliding like doves around, death making glad! Guarding ye follow friendly our future fate, guarding ye follow us, hail to your flight!" It is comforting to find that they got over all this at the end of the cantata. The Jubal overture was played on piano and organ by Mr. Fiqué, Miss K. Noack and Mr. Abram Ray Tyler, in addition to these pieces, and the program likewise included two songs for male choruses, the Twelfth Hungarian Rhapsody of Liszt, played by Miss Jennie R. Liebmann, and an Italian Salad, that included an imitation of Italian opera with humorous intention. C. S. MONTGOMERY.

Not Leschetizky's Pupil.

VIENNA, AUSTRIA, III., HAUPTSTRAASSE 8,
January 14, 1895.

Editors *The Musical Courier*:

IN the Vienna letter of *THE MUSICAL COURIER* of December 25, 1895, by a certain Mrs. Frissell, among other incorrect statements made by her she says that I and my husband were pupils of Leschetizky. This, as far as I am concerned, is not the case, and I must beg you to kindly correct this untrue statement in your next issue.

I never studied with Leschetizky, but was a pupil of my husband. He, it is true, was for two winters with Leschetizky, but since then has formed a method of his own, partially based on Leschetizky's manner of teaching, without however adopting the many eccentricities of the same, which neither he nor I approve of. Believe me,

Yours sincerely, SUSANNE RÉE.

Change of Name.—The New York Musical Institute (Carl V. Lachmund director) will in future be known as the Lachmund Conservatory of Music.

A Hammond Recital.—Mr. William C. Hammond, of Holyoke, gave a very successful organ recital in Vassar College on January 10, at which he was assisted by Miss Jennie E. Slater, of New York. The latter made a big impression and was warmly applauded.

LILLIAN SANDERSON,

the exquisite exponent of German Lieder, will make her first professional visit to this country the end of February. She will tour in company with the celebrated pianist

ROBERT FREUND,

who also visits this country for the first time.

For particulars, address

Morris Reno,

144 West 74th St., New York.

CORINNE

MOORE-LAWSON,

SOPRANO.

Concert, Oratorio ...
... and Song Recitals.

For Dates and Terms apply to

440 Main Street, Cincinnati, Ohio,

and Leon Margulies' Concert Bureau,

C. L. GRAFF,
Manager.

Carnegie Hall,
New York.

Broad Street Conservatory of Music,

GILBERT RAYNOLDS COMBS, Director,

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE.

Oscar Franklin Comstock,

Assistant Organist of St. Bartholomew's

LESSONS IN

Voice Placing, Artistic Singing
and Pianoforte Playing,

100 ROSS STREET, BROOKLYN.

G. Waring Stebbins,

CONCERT ORGANIST.

Pupil of ALEX. GUILMANT. Organist of Emmanuel Baptist Church, corner Lafayette Avenue and St. James Place, Brooklyn.

Organ Concerts, Recitals and Openings.
Lessons given on a large three manual Roosevelt organ. Address,
19 Verona Place, Brooklyn, N. Y.

Singing in French.

Paper No. 2.

SAVILLE IN FALSTAFF.

THE coming words, as they are anticipated, call strongly to mind the lecture heard many years ago upon the subject *The Babes in the Woods*. The long and lank and now historically typical Artemus Ward gravely announced that his lecture would have one distinction not shared by any other, that it would have nothing whatever to do with the subject.

To be sure, Saville did not sing in French; possibly, not probably, she has never studied under the now prevailing French teachers, but Saville may be an escapee. At any and at all rates she can sing as no other woman in the Metropolitan organization can sing, excepting only Melba. This statement is not made with carelessness, but with thought and all possible discrimination. It would, indeed, be an unforgivable pity, an unneeded pity if this admirable artist were allowed to leave American shores without the full though tardy recognition of her extraordinary abilities.

It is a question answered—irrevocably answered—that in this ascending age of the musical world the most successful object on earth is a successful young woman. It is almost certain that even of great successes the grandest is the successful prima donna in her youth. Through the columns of *THE MUSICAL COURIER* the writer will ask the skillful critics of our daily papers to recognize this youthful artist in time, and the time is short. Everything is perishable; everything animate has its day. Apropos:

Hugh, the office boy, said one morning breezily, "Mr. Howard, my pop bought a horse yesterday."

"He did? And how much did he pay?"

"Five dollars."

"What! can you buy a horse for \$5?"

"Oh yes! you can buy a splendid horse, nothing the matter with him, for \$7!"

Two days later—

"Hugh, how is that horse getting along?"

"He died last night, Mr. Howard!"

To return, everything animate has its day never to be recovered. Let that day for Saville be the next opera season.

At her first appearance before the Metropolitan audience, the most critical in the world, the Parisian audience perhaps excepted, she was nervous and uncertain. From a near seat in the parquette it was plainly seen that she labored for breath, that some of her phrases even were pro-

nounced with almost gasping difficulty; despite her most natural nervousness she conquered a partial success. Patti—this comes from private information—confesses that her heart sinks and flutters each and every time of her entrance. The accomplished Mme. Pauline de Ruiz, a personal friend of Campanini, Valleria, and Nilsson, narrates the following most touching incident of her second appearance before an American audience:

"When I stood before them I felt faint, sick, discouraged. I closed my eyes upon them and prayed to the good Lord in Heaven, beseeching Him, if ever He would aid me, to come to my rescue now. I opened my eyes; my fear was gone; I knew I should succeed."

That timidity is an undimissable element of the artistic nature. That same fineness of soul which discriminates among vibrations, that same subjectiveness to the nicest musical impact, has its own personality, its own individuality. *It cannot forget its personal self*. Brazen indeed must be the artist who can stand undisturbed before thousands of cruelly critical ears and eyes. Only the well merited and well proven assurance of a masterful Maurel can perform that feat of magnificence.

Well, on Wednesday night Saville stood cool and comfortable in the protecting shadow of that towering genius. We audited and witnessed the springtime of melody and of grace. It was the very attar of musical odor. Her intonation was as perfect as that of Yvette Guilbert; her gestures were frank, free and, above all, ladylike. Her tones were propelled with such ease and certainty, they were so inextinguishable, even under the quenching volume of Maurel's clothes basket belchings (poor Campanari!), that it was an event, a rare and rich occurrence.

There is but one word to define Saville's voice, to denote the element, the characteristic which Americans adore, but seldom hear; the one word is "thrilling." Great though she may be, Calvé has not a thrilling voice. The French school has here been destructive. The same must be said of Nordica. Aside from Melba and Saville, there is not a thrilling voice in the entire body. The upper tones, all above the higher F, have been wrecked by the French school of vocal training. Listen, readers, the next time, to Calvé's delivery of *Santuzza's* principal aria in E minor. The A should be the climax; she finds it impossible, attempts the G one rung below, and so completely exhausts herself that *she changes the tune*, leaving out the leading note, F sharp, and substituting nothing! Such offenses should not be condoned, whomsoever the co-respondent may be.

Indeed, Calvé is now manufacturing effects. Take that

same solo of *Santuzza's*. The passage, really in B natural, beginning with F sharp and descending through D sharp and C sharp to B natural, is the first setting of a new and beautiful theme. Now, it is a rule not to be broken that a new motive must be sung in pretty strict time. It must not be allowed to assert itself, to soak into the memory of the listeners. Later it may be tampered with, but not at first. Who has failed to notice the admirable, the instructive observance of this fundamental rule by Joseffy? For the life of me I cannot see where Paderewski excels him in pianism.

What did Calvé do in this particular case? She scampered through the phrase at nearly double the correct gait, in order to retard its repetition more observably. It must be suspected that she is not a good musician and has not musical generations behind her.

Say, didn't the young tenor Cremonini do admirably? He just did barely escape an ovation after his principal solo. The audience were ready, but "the band played on" and did not allow a chance for the merited applause. His tone is a little too strident, but that is a splendid fault in a young singer. Would that our beloved Jean had a little more stridency.

As for Lola Beeth, her voice called to mind the little wooden wheeled go-cart of a Mexican outfit in Tia Juana. The tremolo is untuneful. Half of the time it is off the pitch, for each oscillation is below. She showed signs of cultivation, it is true.

Whatever may be the incidental criticism the full fact is that Abbey, Grau and Pollini have corraled nearly all the great singers of the world, and are presenting them to the New York audiences almost gratuitously. The management has been masterly. There have been but few disappointments. Our beloved Jean is surely excusable. Does he know that at just about his reported age there comes a climacteric year, a year of physical weakness and mental distress? If that critical year is safely passed the next decade is safe. Then comes another epochal year. Let him indulge himself, be easy with himself through those periods of depression, and there is no reason why he should not delight us for twenty years to come.

Braham at eighty was so feeble that he had to be helped up the steps; but once landed, he tripped airily to the footlights and shot forth his voice with such enormous power that the very walls could be felt to vibrate beneath the hand. The authority for this is Henry Camp, of Brooklyn, the long-time chorister of Plymouth Church during the reign of Henry Ward Beecher.

Even the secondary singers, the supplements and sub-

ANTOINETTE



SZUMOWSKA.

.....Paderewski's Only Pupil.

CONCERTS AND RECITALS.

Direction: Leon Margulies' Concert Bureau, C. L. GRAFF, Business Manager,

Carnegie Hall, New York.

stitutes, this year are fine. Both Russitano and Cremonini are fine. The whole audience was looking for a chance to applaud this latter's principal solo in Falstaff, it was delivered with such ease and grace; but the band played on; there was no chance. His voice may be a little too strident, but that's a grand fault in a youthful tenor.

However sharply we may criticize we must give the management great praise. How they manage to reconcile the jealousies of the more prominent artists is a puzzle indeed. It must be that the singers are beginning to recognise, far more than formerly, the principle of "live and let live."

Apropos, on entering the store of my grocer yesterday I was saluted by a shrill and defiant "Cock-a-doodle-doo!" Looking up I saw perched upon the top rail of the cashier's desk a beautiful little bantam rooster. He was looking at the incandescent globe and must have thought it was the sun. At any rate, he was doing his duty nobly in the matter of maternal recognition.

"Why, Mr. Dorting, haven't you a cat in your store?"

"Yes, and a dog!"

"Well, why is not the bird devoured between them?"

"Oh, they get along very well! You remember that awfully cold day, a few weeks ago. I built a fire in the range back there to preserve my vegetables. When I came in as usual, at about 3 o'clock in the morning, the cat was sleeping on the dog's paws and the little rooster was planted on the dog's back and all three were fast asleep!"

If the dumb animals can illustrate the principle of "live and let live" so remarkably, surely the human animal should go them one better.

Scalchi was in glorious voice. It may be called a variety voice of the highest order. She actually carried what is called the chest voice up to D flat. JOHN HOWARD,

818 West Fifty-ninth street,

New York City.

Heinrich Meyn Will Sing.—On February 5 and 6 Mr. Heinrich Meyn will sing in Max Bruch's *Moses* with the Baltimore Oratorio Society, conducted by Joseph Pache.

Urso at Ogontz School.—A brilliant audience of young people greeted Madame Urso last Thursday evening on her appearance in concert at Ogontz School. Miss Bennett, the principal of the school, is a liberal patroness of art, and nothing which can promote a true appreciation of music is denied the pupils. Madame Urso's playing is so inspired that even the unmusical feel and acknowledge her power. Her gentleness to young musicians, and the interest she takes in their work have helped many over the rough places.

Music in Cincinnati.

CINCINNATI, Ohio, January 25, 1896.

THEODORE THOMAS came to town to look after the May Festival chorus last Monday. Of course he pronounced it the best chorus he had ever conducted. Mr. Thomas' reports of the chorus, like the dispatches of the insurgents in Cuba, are triumphantly optimistic.

If Mr. Thomas himself would take the chorus in hand a week or two before the festival, without any previous training, it would do better work than it did at the last festival. The trouble lies in the fact that the chorus conductor, Mr. W. L. Blumenschein, and Mr. Thomas have radically different ways of looking at things. When the latter forsook Cincinnati for New York he left behind him as chorus trainer a man who artistically is a part of Thomas' self—Mr. Arthur Mees—and the festivals still showed artistic results (I speak from hearsay). But such a musical oneness in two people is hard to find, and of late years the chorus has been called upon to unlearn in few final rehearsals what it has had drummed into it for two years. Is it to be wondered at that the results are not satisfactory?

Mr. Van der Stucken's fifth symphony program, given yesterday afternoon, was as follows:

Symphony in E flat (Eroica).....Beethoven
Aria, Sweet Bird, from L'Allegro e Penseroso.....Händel
Miss Lillian Blauvelt.

Interlude, Tovelille.....A. Hamerik
Overture, Flying Dutchman.....Wagner

Songs—
O Komm im Traum.....Liast
Irish Folk Song.....H. Foote
Fallah, Fallah.....F. Van der Stucken
Miss Blauvelt.

Menuet des Follets, Ballet des Sylphes, Marche Hongroise, from Faust.....Berlioz

Mr. Van der Stucken had announced the Mendelssohn Italian Symphony, but changed it at the last moment for the Eroica. I suspect he took the latter to show the confidence he has in his band. If you want to invite the criticism of the public give the Eroica. Everybody has been "brought up on it," as they say in New England, and nobody is afraid to express his or her opinion about its performance.

Mr. Van der Stucken read it admirably. It was rhythmically strong, without trickery. The scherzo was light in touch, the marche funèbre particularly massive and firm.

The brass is not yet all that it should be. In modern work the brass is invariably true, but they seem to falter occasionally in the classics.

The Flying Dutchman overture went superbly—a dangerous adverb, but this time deserved. In tonal quality, virility of expression and what may be called "sweep," it is perhaps the best thing the orchestra has done this season. The Berlioz numbers were somewhat marred by the absence of the harpist, who was taken suddenly ill before the concert.

Blauvelt, who sings in Cincinnati at least twice each season, is one of the rare singers of whom one may always say, "She is at her best." I haven't much patience with the Händel feathered duet for voice and flute from L'Allegro, but the absolute purity of Miss Blauvelt's voice and her simple, facile way of handling it compel admiration in everything. Mr. Vinch, who played the flute obligato, likewise distinguished himself.

Materna was given another hearty reception at the last Sunday "Popular." I was telling her the story of Modjeska and Paderewski in the wings just before her last number (the Liebestod) when she laughingly remarked that she too claimed some responsibility in Paderewski's success. It seems that the Polish pianist made his Paris debut at the same time and concert as Materna. The latter came first on the program, and simply lifted the audience—in France this may be taken literally—out of their seats with the Tristan and Isolde Liebestod. In the greenroom Paderewski, pale and anxious, congratulated the singer.

"It seems as if this death song were emblematic of my performance," he ventured. "But Wagner's Liebestod was a victory," said whole-souled Materna, "and victory will be yours."

Of course Paderewski triumphed and blessed Materna afterward for the courage she had given him. His Paris success got him an engagement in London and from London it was but a step to America and \$5,000 audiences.

Materna tells me, by the way, she may sing in opera in Vienna again next winter. She travels in this country with her niece, Miss Elisabeth Materna.

The Bellstedt-Ballenberg Band has had the offer of a ten weeks' engagement in New York next summer, beginning June 15. Manager Ballenberg has not yet accepted it. Last summer Bellstedt had an exceptionally good band and above all played good music. Ballenberg has already secured a number of the leading men of the Symphony

Leon Margulies Concert Bureau,

C. L. GRAFF, Business Manager.

EXCLUSIVE MANAGEMENT FOR CONCERT OF ALL THE ARTISTS OF THE

Damrosch Opera Company,

Including FRAU KLAFSKY and FRAULEIN TERNINA.

All other agencies or bureaus claiming to represent these artists are entirely unauthorized.

DIRECTION FAREWELL TRANSCONTINENTAL TOUR OF

Frau Amalia Materna.

ARTISTS ENGAGED

For Concerts, Festivals, Oratorios, &c.

AGENCY ..

FOR LEADING
VOCAL AND
INSTRUMENTAL
MUSICAL
ARTISTS OF
EUROPE AND
AMERICA.

OFFICES:

CARNEGIE HALL, NEW YORK.

Orchestra for the next summer season. They ought to make a national reputation for itself.

Miss Grace Haskell has been engaged for the next Orpheus Concert; Mr. W. H. Rieger and Miss Ethel Chamberlin for the Apollo Club. Miss Chamberlin is soon to leave this city for Brooklyn. She is to sing leading soprano at the Lafayette Avenue Presbyterian Church in the City of Churches. Miss Chamberlin is a pupil of Bush W. Foley, but spent last year in Berlin studying with Lilli Lehmann.

There are rumors of discontent and disruption in one of the English singing societies. The Van der Stucken is to form a new club, &c. Mr. Symphony conductor, however, will have nothing to do with choral work for the present at least. I doubt under any circumstances if he would consider anything short of the May Festival.

ROBT. I. CARTER.

"Be Loyal to Music First."

PLAZA HOTEL, NEW YORK, January 26, 1896.

Editors The Musical Courier:

MAY I, as a composer and a teacher, protest mildly against the opinions which appeared under the above heading in THE MUSICAL COURIER of last week?

If a singer has studied properly, making use of all the vowels in her vocal exercises, there is no earthly reason why either voice or words should be sacrificed; certainly not the words, in my opinion, for they have inspired the song, and without them the song is no "song."

If singers cannot pronounce they would do better to announce songs without words and sing vocal exercises to show off their voice, avoiding thus for their audience the constant strain of trying to understand what the poor, sacrificed poet's meaning is. But I repeat, this is not necessary for any singer who has studied "diction" properly, and in Paris no pupil would be allowed by her professor to sing in public had she not combined elocution with her singing lessons.

As examples of purity of tone and diction I can only cite you names like Faure, de Reszké, Mielan-Carvalho, Plançon and many others, none of whom have ever sacrificed a tone to a word, but whose every word is distinct.

My friend Emma Calvé, who is near me as I write, asks me to add her own personal impression on this matter. For her the singer who does not pronounce is exactly like the painter who knows how to draw but who has no color, and consequently no life in his pictures, and I can find no better simile than this one coming from the mouth of so great an artist. A beautiful voice is without doubt a great and glorious gift, but unless you can add to that gift a perfect elocution, and a face which in its fitting expressions portrays either the sorrow or the joy the poet intended us to feel, is the possessor of that voice ever a great or true artist? I think not.

If I write this it is because I feel that the letter entitled "Be Loyal to Music First" may do great harm to young students, who are already too prone to be careless about their words, and I am sure that in protesting thus I am in no way disloyal to music, but simply indorsing the opinion of all great singers, teachers and composers.

Believe me, dear sirs, yours very truly,
GUY D'HARDELLOT.

Eva Gardner Coleman.—Mrs. Eva Gardner Coleman has been engaged to fill the soprano position in the quartet at the Bloomingdale Reformed Church, of this city. Her engagement dates from January 1, 1896, to May 1, 1897. She is a pupil of Mr. Townsend H. Fellows, who has had the entire training of her voice. He has just cause to be proud of her, as she has a delightful soprano voice, which she uses in an artistic manner. She will be heard in concert during the season.

SEASON 1895-1896.

All inquiries regarding dates and terms for

PIANO RECITALS

By **Mr. E. A. MacDOWELL**

SHOULD BE ADDRESSED TO

BREITKOPF & HÄRTEL, Music Publishers, NEW YORK.

Complete assortment of his own compositions and revised editions of selected Piano compositions of modern composers. Catalogues free of charge on application. Selections sent to Teachers and Music Schools of good standing. Correspondence solicited.

NEW SONGS SEBASTIAN B. SCHLESINGER.

Love Haunted. Little Boy Blue. Phil's Secret. There, Little Girl, Don't Cry. Love, I Shall Know It All. Hark to My Lute.

Published by **J. M. SCHROEDER,**
12 EAST 18TH STREET, NEW YORK.



PHILADELPHIA, January 26, 1896.

IT seems as if public appreciation of our opera increases as the end of the season draws nearer; the houses are being uniformly filled, people arrive in time for the overture, conversation is toned down so as not to annoy more than the next ten or twelve neighbors; in short, now that the bottom of the box begins to show, the strawberries are gaining in value.

For my correspondence this week furnished no material, inasmuch as it brought only repetitions of William Tell, Traviata, and The Jewess, but it is pleasant to state that all three performances were very enjoyable, and maintained the artistic plane reached at the premières.

Last Monday happened what many (and myself among them) would not believe until they saw and heard it—Joseffy, the prince of pianists, actually played here. And how he did play! It was the old velvety touch, the same rhythmic force, the same delightful artistic attack, to which he has added in his years of self imposed retirement a broad style, poetic insight, and an increased masculinity. Whenever I hear Joseffy I experience not only such delights as only he can evoke, but also something that reminds me of the "Well-tempered." Strolling through this pianists' bible, I find ever and anon little squibs that smack of Beethoven, or of Schumann, or even of the great Richard, &c., and when I hear Joseffy I find Pachmann, d'Albert, Paderewski and the rest of them molded into one great harmonious unity, with a great deal of Joseffy proper superadded. The Boston Symphony Orchestra, with which he played, gave an exquisite performance of Tschaiakowsky's "pathetic" symphony, and after Joseffy's Brahms' concerto there was a suite by Lalo, which I did not hear, however, because I preferred to retain the powerful impression of the concerto, and wanted to grasp those magic hands that played it.

And now comes one of our local critics, and complains that Joseffy did not play something "enjoyable"! How do you like these words? "People who really know something about music hardly care to hear Brahms." *Nous sommes en province après tout!* Well, a few more seasons of opera, with such fine artists as we have them now, and the educational results will reach that critic too.

CONSTANTIN V. STERNBERG.

Miss Heine's Violin Success.—On Sunday evening, January 19, Miss L. Florence Heine, a violinist of broad and sympathetic calibre as well as refinement and finish of style, played at the New York Olympia with Scheel. She met with pronounced success.

A Figue Pupil.—At the charity concert in Association Hall, Brooklyn, on January 21, one of the best features of the program was the piano playing of Miss Jennie R. Liebmann, who played Liszt's Twelfth Rhapsody in an artistic and thoroughly musicianly manner. After repeated recalls she played Chopin's G major Nocturne with exquisite delicacy of touch. Miss Liebmann is a pupil of Carl Fiqué. Mr. Fiqué has brought out a number of excellent solo pianists from the ranks of his pupils.

Vocal Teachers in Paris.

MADAME RENÉE RICHARD.

MME. RENÉE RICHARD had five cardinal advantages with which to create a success—beauty, youth, a real contralto organ, a Conservatoire education, and an ardent artistic temperament.

No pupil ever left the Conservatoire with a stronger array of testimonials proving talent, industry and merit of work done. Favorite pupil of Roger, the great tenor, and of Imsel and d'Obin, she carried off first prizes for both voice and repertoire unanimously and passed directly to the Opera the day of the distribution of prizes, when her unusual talent was discovered to the directors in fragments from La Reine de Chypre and La Favorite.

She was then but nineteen years of age.

The peculiar and valuable union of a rare contralto voice in its first youth and a strong dramatic intelligence that could portray the older rôles requiring it brought instant and brilliant success, which grew steadily in strength to the day when a happy marriage led her to renounce public life or at least to retire from the stage.

Her debut was made in La Favorite as *Léonore*, whence she passed without interruption through thirteen years of success as *Fides*, in *Le Prophète*; *Catarina*, in *La Reine de Chypre*; *La Reine*, in *Hamlet*; *Amnécis*, in *Aida*; *Arzace*, in *Semiramis*; *Ascanio*, in *Françoise de Rimini*; *Anne Boleyn*, in *Henry VIII.*; *Glycère*, in *Sapho*; *Madeleine*, in *Rigoletto*; *Dalila*, in *Samson et Dalila*; *Selika*, in *L'Africaine*; *Margaret*, in *Le Roi d'Ys*; *Uta*, in *Sigurd*; *Fricka*, in *Valkyrie*, and *Ortrude*, in *Lohengrin*.

To this was added a tournée of two seasons in London, at Covent Garden, with Jean de Reszké; Brussels, Amsterdam, The Hague, Monte Carlo, Geneva, Nice and St. Petersburg, where in 1894 she sang *Dalila* in *Samson et Dalila*, always with unquestioned success; sang also in oratorio in the Conservatoire concerts. Since then her talent has been from time to time demanded in the various concerts of Paris.

As suggested, for personal reasons Mme. Richard decided in the very midst of this brilliant career to leave the stage and retire to the more private life of the professorat. Into the new work all the ardency, art and intelligence which governed her public life have been thrown, and now, a young woman, beautiful, winning, enthusiastic and progressive, she aims for the first and best ranks in the field of professors.

Finding her new found liberty more attractive she has resisted the most generous offers of M. Ambroise Thomas to enter the Conservatoire as one of the resident teachers.

Her school is one of the best organized in Paris. In her own home, 63 Rue de Prony, in the Parc Monceau quarter, she has established both schoolroom and theatre.

The latter is a real place of representation with all the operatic appliances on a detailed scale—scenery, decoration, lighting, &c., where, with the assistance of a master of the art and her own extensive personal experience, pupils may learn all the mechanical details of stage work as well as its artistic preparation, and can pass directly to the stages of either opera or opera comique with full confidence as to the lines they have taken.

In addition Mme. Richard has organized several courses of vocal preparation.

1. A preparatory course for voice placing by a special method which assures perfect emission and the absence of the dreaded "vibrato."

2. A course of pronunciation, diction and acting with the assistance of Mr. Dumeny, of the Odeon and Gymnase, Paris, who has made several tournées in Europe with the Sara Bernhardt company.

3. A regular course of *mise en scène* for the complete study of the repertory of the Opera and Opera Comique.

Besides this Mme. Richard gives private lessons at reasonable prices, and being young and in full possession

WALTER J. HALL,

VOCAL INSTRUCTION.

Studio: Nos. 705 & 706 Carnegie Hall, New York.

... SIGNOR GIUSEPPE ...

DEL PUENTE,

The Baritone.

OPERA AND CONCERTS.

Vocal School: 1726 Spring Garden, Philadelphia, Pa.

AUGUST GEMÜNDER & SONS,

—MAKERS OF THE—

"Gemünder Art" Violins,

"Gemünder Solo" Mandolins and Guitars.

Rare Old Violins, Bows, Strings and Repairing.

Send for new Catalogue. 13 East 16th St., New York

SAU
R
E
T



JOHNSTON
&
ARTHUR,
33
Union Square,
NEW YORK.

SAY HE IS

GREAT!

WORLD,
SUN,
HERALD,
TRIBUNE,
TIMES,
MUSICAL COURIER,
EVENING POST,
TELEGRAM,
ADVERTISER,
JOURNAL,
RECORDER,
NEWS,
AND ALL OTHERS

of her vocal powers can indicate practically the idea she means to convey, a precious privilege always for a pupil.

Although the school has been founded scarcely two years she numbers many brilliant pupils as stars in various theatres, notably at this time the young and beautiful Mme. Norcross, née Convis, of San Francisco, who, after having studied two years with Madame Richard, has made such a brilliant début in *Aida* and *Carmen* in Amsterdam.

Teaching both French and Italian repertory, means of speaking English are provided pupils who need it to further their progress. She gives all lessons personally and directs all the classes.

She is in a sense an *enfant chéri* of Paris, and the greatest sympathy is felt in her undertaking on the scene of her successes as pupil and as artist.

The Debut of Yaw.

ELLEN BEACH YAW, the California soprano of renowned altitudinous virtue, made her first appearance in New York on Tuesday evening, January 21, in Carnegie Hall. This was followed on Friday by a matinee performance, which completed the soprano's New York appearances. She was assisted on each occasion by the violinist Maximilian Dick, and by the Seidl Orchestra, while at the first concert she had also the baritone Campanari and at the second Plançon.

Yaw jumped into fame in the first instance on the score of a sky touching head register, which ran away into D in altissimo, outdoing the Sandersons or di Murkas of Eiffel Tower notoriety. The young singer soon proved that she had laid just claim to her extended compass. She did not get up to the D, but she touched B flat in the *Ah fors e lui*, from *Traviata*, on Tuesday evening.

Away up in these vaulted heights the voice is pure, flute-like, almost child-like in ease and spontaneity, but at the same time absolute lack of spirit or feeling with which it is emitted. It is naturally of sympathetic quality this voice, although the singer herself discloses little that may be accepted as truly intelligent feeling; nevertheless, if properly used and evened into correctly produced lower registers it would be an exceedingly pretty voice, plus the fact of being able to spin a cadenza a good half octave beyond the average high soprano.

Miss Yaw, however, has been injudicious. With the evident desire to broaden her style and enlarge her volume she has forced and strained the lower and medium registers until the results are painfully false and disagreeable. There is a tone that sounds like ventriloquist bass, in the register above another stretch of voice that is torn with ruthless thickness from the throat, and then with the result natural from the abuse of two registers Miss Yaw's extensive head voice has lost something in purity and occasionally grazes on what is a little like a squeak. This is a great pity, as the singer has certainly the phenomenal compass written about, and by native right a pure, light, limpid organ which might be made to do novel and brilliant duty under proper control.

With the voice in its best state Miss Yaw would still be left to struggle with a lack of magnetism. Her ideas of style are crude. She sings badly in foreign languages, lacks animation and any vivid sincerity in saying things; in short, needs to be awakened soulfully just as much as she needs to take her pretty, brilliant ranged voice and submit it to good surgical treatment. If Miss Yaw does not attend to the latter part of the business she will soon have no voice left to sing with.

Her numbers between the two concerts, in addition to the *Ah fors e lui*, were a florid air of Fesch, Mozart's O

dolce *Concerto*, Alabieff's Russian Nightingale, Dell'Acqua's Villanelle, and among encores the favorite laughing song of Carlotta Patti, *C'est l'histoire amoureuse*, some coloratura Italian music and Robin Adair. The laughing song is the best thing she does. She has a fair idea as to its vocalization, but when we say that the laugh lacks spontaneity and abandon we are giving a just indication as to Miss Yaw's powers of interpretation in general. She does not invest her music with any truly just or vivacious color, while her efforts at dramatic effect are as unconvincing as the tone she has manufactured in which to sing them. This tone—well, there are several of them—will mean in a brief time just as severe disaster as it at present means thick, hollow unpleasantness.

Miss Yaw's reception was most cordial. People had expected a great deal, and many were amply satisfied in the fact that she really did manage to scale the heights she promised. The Seidl Orchestra supported her admirably. Her violinist, M. Dick, played nervously but with some intelligence on both occasions. The first concert was glorified by the superb delivery by Campanari of the prologue to *Pagliacci* and the *Largo al factotum* among other numbers, and the second was converted into something more like a Plançon than a Yaw matinee by the tremendous success of the opera basso in the *Air du Tambour Major*, from the *Cid*, Schumann's *Two Grenadiers* and songs of Massenet.

A short while ago, fresh from the hands of her teacher, Mme. Theodor Björkstén, Ellen Beach Yaw sang purely and well. The fragile voice given her was properly emitted, and in its novelty had certainly a marked attraction. The girl has been tampering with it since, obviously with a dramatic ideal in view, and she has just as surely been ruining it. Miss Yaw should abandon her ideas of force and breadth, return to study, and, accepting her pretty, high pitched instrument for what it is, learn to use it discreetly and without faulty ambition.

Good houses met the soprano, and kindly ones. She had recalls and encores sufficient to encourage her, but they had their origin largely in indulgence. The exceedingly modest, unsophisticated bearing of the singer is a plea for sympathetic treatment, and it was certainly given her in free quantity. Her small pale face, with its features carved in miniature—a face needing a good strong glass to decipher—has a certain pathos, and the aureole of pale gold hair with which it is framed has also a rather pitiful lifelessness. Yaw is ingenuous, and New York treated her with most liberal kindness. Hers may most properly be termed a "succès de sympathie."

Carrie Hirschmann Plays.—Miss Carrie Hirschmann, the clever young soloist and also pianist of the New York Ladies' Trio, has been meeting with marked success in Baltimore. She played there on January 23 with the Garland Society a Henselt étude and Rubinstein's *Yalse Caprice*. For encore she gave Schumann's *Traumeswirren*. Her reception was unusually warm.

Victor Maurel's Schumann Recital.—At the postponed recital by M. Victor Maurel, which will now take place to-morrow evening, January 30, the great French baritone will sing an exclusively Schumann program. Doubt has been expressed as to how the Gallic artist may fare in the German school. Unbelievers may be reassured from the lips of Clara Wieck-Schumann herself, who heard Maurel sing a Schumann repertoire in London some years ago with so intense a satisfaction that her remark was, "If only my husband could have lived to have heard his songs sung thus after his ideal!"

Paris Notes.

PARIS, January 18, 1906.

THE Parisian concert season was most auspiciously opened last Monday evening by Mr. Varli Stefanski, an American pianist, who on this occasion made his European debut, with instantaneous success. The Salle Erard is seldom a scene of such brilliancy, the elite of French and American society filling the hall with beauty, elegance and warm enthusiasm. The undertaking was perfect in every detail—in the arrangement of the program, the merits of the assisting talent, and in the sympathy evinced between artists and listeners.

Stefanski is naturally a *nom de guerre*, the young pianist being no other than the Ward Stephens of whom Mr. Sherwood spoke so highly in his recent interview with THE MUSICAL COURIER representative. The name is the result of a suggestion made some weeks ago by charming Louise Nikita when negotiations were pending for the Russian trip to be made next fall and winter. Mr. Stefanski is American in all his tastes and instincts, and of his study with Sherwood he speaks in warmest, most grateful enthusiasm and admiration.

Mr. Stefanski's immense success was to many a surprise, as the young pianist had modestly avoided all drawing room popularity and quietly prepared himself for his début, encouraged and supported only by the confidence of a small coterie of appreciative friends.

Monday evening he mounted the stage an untried and unknown pianist. Tuesday's *Figaro*, *Gazette*, *Monde Musical* and *New York Herald* announced the immense success of an American artist, whose one appearance had already placed him high on the road to fame.

I think it was the playing of Liszt's first concerto which aroused the enthusiasm. It was a magnificent performance, full of passion and abandon, and its close was followed by a veritable ovation. There were breadth and dignity, tenderness and sentiment, caprice and impetuosity. The tone was clear and brilliant, round and singing, the technique at all times excellent, the interpretation original and artistic, the coloring rich and sonorous. There were no anticipated climaxes, no hurried effects, everything seemed spontaneous, and still it was evident that the head was governing the whole.

It was splendid, and the knowledge that there is again one out of the many Americans who come abroad to complete their studies who is going to win glory for himself and his country is most refreshing. (I often wonder into what bottomless pit the many disappointed aspirants drop. Europe is full of ambitious Americans who in their own land are never so much as heard of.) One hears much nowadays of temperament and sympathetic personality. Perhaps not a little of Stefanski's success is due to these attributes. The pianist was heard in numbers from Rubinstein, Schumann and Chopin. Poetry of sentiment, refinement and delicacy of conception, and a beautiful touch are salient characteristics of the young man's playing.

I saw Ludovic Breitner, with whom Stefanski has been studying in Paris, smiling cordial approval from one of the stage boxes.

No one seems to know whether Mr. Stefanski anticipates

30 Mile Beach March. Piano copy, 50 cents. Band copy, \$1.00.
One of the best marches published. Over 100 band leaders say so.
Moonlight Night Waltz. Newest Mexican Sensation.
Two Little Boys and a Dog. Walts song and chorus.
Bowers' latest success.
Published by THOS. GOGGAN & BRO., Galveston, Texas.

OPERA STORIES.

A publication called Opera Stories is just out. Price, 10 cents. It is a very handsome

book, containing stories, in a very few words, of the Operas now being sung by the Metropolitan and Damosch Opera Companies; also, portraits of all the leading artists. Every person attending an opera should certainly have a copy. Address 146 Boylston St., Boston.

Published by

G. SCHIRMER, New York.

A Dictionary of Musical Terms.

By THEO. BAKER, PH.D.

Cloth, pp. vi. and 229.

\$1.00 net.

THIS DICTIONARY FURNISHES AN ACCURATE AND concise explanation of any technical word or phrase which the student is likely to meet with. The English vocabulary, containing upward of 2,500 definitions, will be found practically exhaustive; besides these, definitions are given of about 2,500 words and phrases in German, 2,300 in Italian, 1,300 in French, and 650 in Latin, Greek, &c., making a grand total of over nine thousand.

200 Free Organ Recitals

By GERRIT SMITH.

Send for classified list of over six hundred compositions performed at these Recitals. Address

GERRIT SMITH,

South Church Madison Avenue, Cor. 38th St., NEW YORK.



ALIDA VARENA,

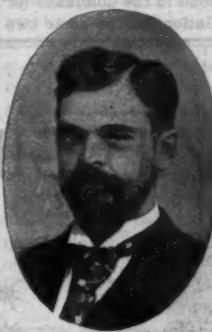
Prima Donna Soprano.

(Certificated by
Mme. MARCHESI.)

AVAILABLE IN
CONCERT,
ORATORIO,
OPERA
and RECITALS.

DIRECTION:
H. M. HIRSCHBERG
MUSICAL AGENCY,
156 Fifth Avenue,
NEW YORK.

Circulars and information from
any recognized Bureau.



AMERICA'S GREAT
PIANIST,

WM. H.

SHERWOOD.

Sherwood Grand Concert
and Operatic Company,

SEASON 1896.

Address for Concerts and Recitals

H. C. PLIMPTON,

274 Wabash Ave., Chicago, Ill.

an American debut in the near future. I hope, so and it surely will not be a case of the prophet in his own land.

Madame Breitner played delightfully a sarabande and tambourine of Le Clare. The charming personality of the violinist added not a little to the quaintness of the selection.

Mr. Rykert, an artistic amateur with a sweet voice, sang two beautiful songs of Kaldy's with success.

Miss Meyer, an English girl with a large dramatic contralto, aroused great admiration in selections from Sigurd and Paul et Virginie. Miss Meyer's voice is splendidly cultivated and her style highly artistic. But more of this singer anon.

A year ago I heard Ben Davies in his song recitals, and since then I have had no such vocal treat as the singing of Mr. Byard, an English baritone. His ease of delivery, perfect enunciation, splendid style and beautiful voice are most unusual. Were it not for the range of voice I should have imagined myself again a victim to the magnetic influence of that fine artist, Ben Davies. Mr. Byard's rendition of Vision Fugitive of Massenet and his ballads of White and Kaldy were equally artistic and impressive.

Mr. Galloway, the clever St. Louis organist and composer, lent able assistance as accompanist.

Miss Emma Potts, I am told, is to make her debut as *Leonora* in *Favorita* some time in March, the one possible preventive being the diction.

Apropos of musical training in America: When Miss Potts was introduced to Mr. Gailhard, he asked with whom the young lady had studied.

"With Mr. Frederick Bristol, of New York."

"But I mean with what European master?"

"Miss Potts has studied with no one here."

A suggestive shrug of indifference and a "there are no masters in America" portrayed the immediate indifference of Gailhard. Miss Potts began her song with a determination to sing or die for her country. The two years' engagement followed, and when she was placed under the direction of Madame Arlot Gailhard said, "I beg of you, do nothing to her voice." L. A.

Tampering with Masterpieces.

ONE of the most interesting papers read before the recent conference of the Incorporated Society of Musicians was undoubtedly that by Mr. S. Midgley on the influence of the five-octave keyboard on Beethoven's pianoforte works, for the lecturer certainly broke new ground, which cannot be said of the other papers read, however interesting they may have been in other ways. In case some of our readers have not perused the report of the lecture, which appeared in our last issue, we will give the following extract, which is most material to Mr. Midgley's argument:

"A movement in sonata form is divided into three parts. First, exposition; second, development or free fantasia; and third, recapitulation. The first part, the exposition, has two distinct subjects, the second being in a different key from the first—say, first subject in tonic and the second dominant (though this arrangement of keys is not invariable). The second part, the development, does not concern us at present, and the recapitulation is, like the exposition, in two distinct parts. The recapitulation is, as far as form is concerned, a repetition of the exposition, the main difference being that while in the exposition the two subjects are in different keys (say tonic and dominant), the recapitulation gives the two subjects in one and the same key; that is to say, the whole of the recapitulation is (for our purpose to-day) in the tonic key.

"To fully understand the argument, therefore, we must remember that the exposition has two subjects, the first being in the tonic key, and the second in the dominant (or fifth of the key) while the recapitulation has the same two

subjects, the only difference being that in this part both subjects are in the tonic key. We thus have the second subject twice, the first time in the dominant and the second time in the tonic key. Of course, the second subject when it reappears in the recapitulation can neither be a fourth higher or a fifth lower than it was in the exposition, and examining the second subject from the standpoint, *i. e.* comparing the second appearance with the first, we can with fair certainty find out what Beethoven aimed at, and what his ideas and wishes were.

"If we take his string quartets, op. 18, and compare the two entries of the second subject, we find that generally the two appearances are identically the same, the only change being that the quieter cantabile strains are sometimes put into the lower octave, while the more brilliant passages appear in the higher octave. We must bear in mind that Beethoven takes his first violin a fifth higher than the highest note in the five-octave keyboard, and it is a significant fact that in every one of his second subjects in these six string quartets he takes the first violin higher than the range of the five-octave keyboard. That he also wished to carry his passages in the sonatas higher than the keyboard permitted we have indisputable proof."

Mr. Midgley then gave numerous examples of the way in which Beethoven was limited by the five-octave keyboard, pointing out that in many cases an ascent was broken when the spirit of the passage demanded that it should be continued. What Mr. Midgley proposed was that an edition of Beethoven should be published in which the continuation of such interrupted passages should be marked in smaller notes. Mr. Midgley was of opinion that "we ought not to let the regard for the letter of the law override our ideas respecting the spirit that breathes through the written note." Professor Prout, the chairman, admitted the force of everything Mr. Midgley had written, but thought that if we once opened the floodgates it would prove exceedingly difficult to close them.

Speaking for himself Professor Prout said that he would certainly complete the octaves in such passages as the first movement of the sonata in D (the passage in octaves ending with the twenty-second bar of the first movement of the D major sonata, op. 10, No. 5), referred to by Mr. Midgley, because he thought Beethoven's obvious intentions were thus fulfilled; but in some of the other cases cited by the lecturer he would not make the alterations suggested. He thought it quite possible Beethoven would have written it as suggested, but he could not be certain of it.

As a matter of fact, Professor Prout pointed out, we do not always find the recapitulation is unchanged where there are no technical difficulties. Professor Niecks held much the same views as the chairman, and, while admitting that it would be advisable to adopt some of Mr. Midgley's suggestions, pointed out that many of the alterations in the recapitulations had a beauty of their own even when they were necessitated by the limits of the keyboard. In support of Mr. Midgley's contention the professor cited the fact that Schindler, the "friend of Beethoven," states in his biography that the Bonn master had the intention of bringing out a new edition of those sonatas which he had already composed and published; and in bringing out this new edition one of his intentions was to make such alterations as he would have made had a larger keyboard been at his disposal at the time of writing the compositions. Other speakers followed and for the most part they were opposed to Mr. Midgley's suggested alterations.

It is easy enough to be too conservative in one's attitude toward masterpieces, and to condemn suggested "improvements" as uncalled for tampering with the text. Indeed the almost religious fervor with which the texts of Beethoven, or any old master, are worshipped by conserva-

tive musicians would probably be a source of amusement to the composer himself could he but revisit the "glimpses of the moon;" but though we agree with Mr. Midgley that many of the alterations might be made with considerable benefit to the composition, one must perforce agree with Professor Prout, that if the floodgates were opened it would certainly be extremely difficult to shut them down again.

Also one must agree with several of the speakers that the alterations in the recapitulations necessitated by the limitations of the five-octave keyboard are actually beautiful in themselves, and, as a matter of fact, limitations in material and design are not seldom the cause of very subtle beauties in artistic work. For instance, though we admit it is not an analogue, the limitations of keeping to the strict metre and rhythm when setting verse to music often result in excessively beautiful effects from a purely musical point of view; whereas could the metre be altered to suit the convenience of the composer the result would possibly be commonplace.

It is precisely your small artist who kicks against the limitations of his materials and subject, while the genius does his best to make those very limitations absolute beauty. Speaking for ourselves, we therefore do not think any great good would be done by issuing an edition of Beethoven such as Mr. Midgley suggests. The more obvious passages, such as that in the sonata in D already mentioned, might be altered, but probably no pianist under the sun scruples to complete the passages. Even Professor Prout, who has as much veneration for a composer's text as any man alive, admitted that in the passage in question he always completed the octaves.

In other passages which probably owe their alteration in their capitulation to the limits of the five-octave keyboard it is too much a question of taste to make it worth while "improving" them. Also if the sonatas of the master are to be altered in this way, why should not the orchestration of his symphonies be also altered so as to have the advantage of the development of instruments since Beethoven's days. He certainly would have scored his works for the modern orchestra had he lived in these days. On the whole, though anything but conservative, we think it best to leave the works of masters exactly as they were written, and not to attempt to alter them because instruments have developed since the day in which they were composed.—*London Musical Standard*.

George W. Fergusson.—The following notices from Buffalo papers record the great success made by the baritone George W. Fergusson at his appearance with the Buffalo Symphony Orchestra on January 18. Mr. Fergusson also sang with success on Sunday evening, the 19th inst., in Zöllner's opera *Bei Sedan* on its production in Carnegie Hall, New York, and is now off for a series of concerts in Chicago.

Mr. G. W. Fergusson was eulogized as a singer several years ago by the *Courier* before he had acquired his present reputation, and before people throughout the country really understood how well he sang. He has advanced since that time. His voice is more completely under his control, and he sings with such ease and dignity that it is more than a great pleasure to listen to him. At the close of his splendid effort (*Wagner's Two Grenadiers*) the house burst into applause, and the people would not excuse the singer until he repeated a portion of the song.—*Courier*, Friday, January 17, 1896.

Mr. Fergusson was accorded a reception hardly equaled for warmth and enthusiasm by that given to any other solo artist this season. His voice is of very rich, vibrant quality, remarkably agreeable and evenly developed. His method of vocalization is excellent, and, in addition to a good voice, Mr. Fergusson has other equally necessary qualities—sense, taste and feeling. So fervently, so dramatically did he sing *Wagner's Two Grenadiers*, so forcibly did he reach the climax, that the audience was carried away. The applause was tremendous, and the song was in part repeated.—*Express*, Friday Morning, January 17, 1896.

THE VIRGIL PRACTICE CLAVIER.

A Toneless Piano for Teaching and Practice.



Mr. A. K. VIRGIL:
Dear Sir—Allow me to congratulate you on your useful and much needed invention, the "Practice Clavier." I am using it and like it very much. The principles of touch involved are entirely correct and meet my full approbation. For acquiring perfect finger control, for gaining strength and endurance, and as a means for silent practice, it is excellent.
Wishing you great success, I am cordially yours,
RAFAEL JOSEFFY.

THE EFFECT

from the use of the Clavier is to make the touch accurate, firm, vigorous, elastic, sensitive, discriminative, delicate, enduring and finished; it stops the annoyance from piano practice, saves a good piano, and rightly used secures greater artistic playing skill in one year than can be acquired at the piano in three years, and frequently greater than is ever gotten at the piano.

You can't afford a Clavier? Are you a teacher or are you taking lessons?

CAN YOU AFFORD

to work three years by the old method for less artistic skill than you would gain in one year by the new? If you will drop old foggy notions, listen to reason and observe results, doubts, if you have any, will all be removed.

Instruments Rented for the Season. Get Our Prices. Illustrated Catalogue and Price List Sent on Application.

VIRGIL PRACTICE CLAVIER CO., 26 West 15th Street, New York,
and 12 PRINCESS STREET, HANOVER SQUARE, LONDON, W.



A Lankow Pupil.—Alma Webster Powell, a pupil of Anna Lankow, is engaged for the Cortland Festival in company with Emma Juch and Lillian Blauvelt.

Maurel Recital.—The third and last recital of Victor Maurel, which was postponed from Tuesday evening, January 14, will take place in Chickering Hall on Thursday afternoon, January 30, at 3:30.

Janotha in Washington.—Miss Janotha, the pianist, is being much fêted in Washington. She had a special invitation to the diplomatic reception on Thursday last at Mr. and Mrs. Cleveland's, as also a friendly invitation for Mrs. Cleveland's private circle on Friday.

Thomson Song Recitals.—The first of two song recitals by James Fitch Thomson, baritone, and Agnes Thomson, soprano, will take place to-morrow afternoon at Sherry's at 3 o'clock. The program is exceedingly interesting and well arranged. The second recital will take place on February 6.

Franko-Walther Concert.—A concert will be given in Steinway Hall on next Tuesday evening, February 4, by Mrs. Franko-Walther, soprano, assisted by Mrs. Julius Aron, soprano; Miss M. Estelle Moyer, mezzo-soprano; Mr. Andrew Schneider, baritone; Mr. Hans Kronold, cellist, and Mr. Paolo Gallico.

The Eddys Will Tour.—Mr. and Mrs. Clarence Eddy, the eminent organist and his wife, will make a tour in Southern France and Italy during March and April, returning to Paris early in May, when Mr. Eddy will again play at the Trocadero. During June and July they will tour through Germany and Russia.

Gertrude May Stein.—Miss Gertrude May Stein has been engaged for the third successive season for the tour of the Boston Festival Orchestra. This fact in itself speaks more for the abilities of Miss Stein than any number of press notices could do, as this organization visits almost exclusively the same cities each year. Some of the festivals included on this tour are: Springfield, New Bedford, Mass.; Providence, Hartford, Ann Arbor, Indianapolis, Columbus, Montreal and many others. Among the artists already secured are Nordica, Klafsky and Max Heinrich.

Seidl Engaged.—Johnston & Arthur announce that they will manage Mr. Seidl and his orchestra on a tour of the country, which is to extend as far west as California, and is to begin after the last concert of the Philharmonic Society on April 11. M. Sauret is to be the solo attraction. He is now West, but will give two recitals in Carnegie Hall on the afternoons of February 19 and 13.

Plunket Greene.—Mr. Plunket Greene will give four song recitals in Chamber Music Hall on Tuesday afternoons, January 28, February 4 and 11, and on the evening of February 15. The programs promise to be of more than usual interest, and they will contain many songs which have never before been sung by Mr. Greene in this country.

Another Costume Musicals.—The third of the pretty costume musicals by the Misses Elise and Helen Lathrop took place last week at Sherry's, when the delightfully played cello solos of Blumenberg were a distinguishing feature. This artist sings on his cello. The Misses Lathrop sang and played with their usual pretty taste and refinement.

Thomson's Engagements.—The numerous important engagements of James Fitch Thomson during the early part of February are a compliment to his great popularity and an evidence of his artistic worth as a baritone of the first rank. Last Saturday he sang with his usual pronounced success at the Union League Club, and his other immediate engagements are: Song recital at Sherry's,

January 30; Verdi's Requiem, Boston, with Händel and Haydn Society, February 2; song recital at Sherry's, February 6; Kettley's course concert, Elmira, February 12; song recital, Montour Falls, February 14.

A Thomson Musical.—Sir Roderick Cameron gave a very important reception and musicale last Thursday to introduce Agnes Thomson and James Fitch Thomson. Some one hundred or more of the leading social women of the city were present, and Mr. and Mrs. Thomson entertained them in a program of duets and that class of French and German songs in which they have made such an enviable reputation.

This event was the fourth of importance that these artists took part in last week, and their future engagements include two song recitals on the afternoons of January 30 and February 6 at Sherry's. These are under the management of Mr. Clarence Andrews, and will be one of the leading musical events of the season at this great centre of entertainment.

An Interesting Concert.—At the concert to be given in Carnegie Hall on February 4 by Mr. Alexander Lambert and some of his well-known pupils the following program will be performed:

Overture, Ray Blas, Mendelssohn, orchestra; Concertstück (finale), Reinecke, Miss Katherine Campbell; concerto, E minor (Rondo), Chopin, Miss Ada Smith; concerto, A minor (first movement), Schumann, Miss Catherine Hurry; Badinage, Herbert, orchestra; concerto (third movement), Master Carl Deis; Concerto (third movement), Saint-Saëns, Miss Florence Terrel; Fantasia Polonaise, Paderewski, Miss Jessie Shay; Fantasia, Ruins of Athens, Liszt.

All the above numbers will be accompanied by an orchestra of fifty musicians under the direction of Victor Herbert.

A Fashionably Attended Musicals.—On the afternoon of the 30d Mrs. John M. Martin, of 5 East Sixty-third street, gave a musicale which was attended by over 300 guests. The musical program, which was arranged by Miss Lillie Berg, consisted of songs by Miss Berg, her pupil Miss B. Eloise Oates and Mr. Archie Crawford, and violin and piano selections by Mr. and Mrs. Karl Feininger.

A Lillie Berg Song Recital.—Miss Lillie Berg gave a fashionably attended recital on Monday afternoon in her studio at the Mystic, 123 West Thirty-ninth street. About one hundred and fifty guests were delightfully entertained by songs and duets sung by Miss Berg, who was in splendid voice, and by her pupil, Miss May Rankin, whose contralto won for her so many warm admirers during her recent concert tour in Pennsylvania. Others contributing to the program were Karl Feininger, violinist, and Mrs. Feininger and Franklin Sonnekab, pianists.

Renting Violins.—Violins are among musical instruments that are rented. They are hired by visitors to the city, by students, and by professional players. The visitor may be a professional player—he is more likely to be an amateur—perhaps from Europe or some other distant part of the world, who has brought no instrument with him and now has occasion to play at the house of friends whom he is visiting. He can hire an instrument for any length of time he may desire.

Students of music and beginners who may not want to invest in a good violin until they know whether they will follow music sometimes hire a violin; if they finally purchase it the rent is allowed as a part of the purchase money. Professional players sometimes hire a fine instrument with the understanding that the rent shall apply upon the purchase. The rent of a violin depends of course upon its value. For \$3.50 a month one gets an instrument valued at \$50; for \$15 a month, an instrument valued at \$600 to \$1,000.—Sun.

Applause at the Philharmonic.—DEAR SIR: The Metropolitan "Whirl" is right. No one needs to applaud at a Philharmonic concert; there is such an obliging claque which grows frantic over each number played, good or bad—and they do play badly sometimes at the Philharmonic—that the music lover who goes to hear good music, well played, wonders whether the audiences which frequent those concerts are really discriminating or are only the same kind of people who sat on pins and needles at Yvette Guilbert's performances for fear they should not laugh at the proper time.

There is too much humbug about our Philharmonic

Orchestra. It has, of course, the advantage of having the very best of New York musicians in its ranks, but even that does not insure a perfect ensemble. The conductor ought to know that, though we are willing to swallow a good deal at his hands, on account of his reputation as a musician, there is a limit even to the good nature of a New Yorker, and that a few careless rehearsals will not satisfy the desires of those who want to get the best.

The Philharmonic is not the solid rock we have been accustomed to—it is tearing away from those conventions which placed it at the head of local musical organizations and is leaning more to the tastes of Sunday night audiences. Instead of giving us the great works of the great masters, we get such selections as are calculated to swell the receipts at the box office, rather than those which the lover and connoisseur of music pays to hear. If a well advertised violinist comes here from Europe he is immediately engaged for a Philharmonic concert, regardless of his qualifications, but simply to show the public that they are up to date.

I have heard it said that more business houses of forty or fifty years' standing fail than those of any other age, and the same may apply to the fifty-year-old Philharmonic Society. They may find that American pluck as exemplified by the orchestra started by Sam Franko (the American Symphony Orchestra), all native Americans, or the Symphony Orchestra, led by Damrosch, though itself languishing, will give them a lively tussle for supremacy. Yours truly, New York.—Journal, January 23.

Another Successful Saenger Pupil.—Miss Esther Hirsch, an intelligent young pupil of Oscar Saenger, with a charming and sympathetic contralto voice and an interesting personality, which will go far toward aiding her success, made her debut in Mendelssohn Glee Club Hall on Tuesday of last week, and scored an immediate success. She sings with intelligence, taste and decided refinement. She was assisted by Miss Jennie Dutton, soprano; Mr. E. Leon Rains, basso, and Mr. Anton Hegner, cellist. Miss Hirsch received excellent notices, from among which the following is taken from the *New York Herald*:

Miss Esther Hirsch made a very creditable first appearance last evening, at the Mendelssohn Glee Club Hall, in West Fortieth street. Nature has been generous to Miss Hirsch, for she is not alone a handsome young woman, but she has also been blessed with a beautiful and sympathetic contralto voice. She sang several songs by Thomas Bungert, Van der Stucken and Fritzenhagen, and gave a very creditable interpretation of all her numbers, particularly The Merry, Merry Lark, by Nevin.

Mr. Damrosch's Success.—Leon Margulies, the business manager of the Damrosch German Opera Company, was in the city last week and spoke very enthusiastically of the success that organization has enjoyed on its tour thus far. In the South the audiences were not large, and Mr. Margulies thinks that this was due to the scarcity of money, the lack of appreciation of Wagner and the ignorance of local theatrical managers.

"The first experience we had in the South," said Mr. Margulies, "was at Nashville, where we opened at the Vendome Theatre. We gave here our best performances, but the repertoire was too heavy for the people. One night we tried the experiment of putting every one of our stars into a single opera, which meant an enormous outlay of money. On that night we took in just \$700 at the box office. This was rather discouraging, and almost the same experience awaited us at Atlanta, where we next went, although the fact of the Cotton Exposition being open there gave us an audience that perhaps we otherwise would not have had.

"From December 16 to 21 we were at the St. Charles Theatre in New Orleans, and while the same obstacles we met in other Southern cities held good, in a great measure, in New Orleans, yet I think it was chiefly the lack of money that kept our houses light. Two evenings we were crowded, but otherwise the business was not entirely satisfactory, and although we achieved a very marked artistic success, we were not financially compensated for our engagement. The residents of New Orleans, however, were so impressed and gratified with the artistic work of the company that they are now raising a subscription fund of \$50,000, which they have tendered to Mr. Damrosch as a guarantee for him to return to their city for a long season next year."—New York Herald.



HILKE,

Dramatic Soprano.

ORATORIO
and **CONCERT.**

ADDRESS
61 West 37th Street.

Remington Squire,
MANAGER,

113 West 96th St., New York.



MME.

D'ARONA,

PRIMA DONNA.

Voices developed from foundation to stage. Analytical and synthetical special courses (with diploma) for teachers and professionals.

Grand Opera in German, Italian, French and English. Oratorio, Concert, Church, &c.

124 East 44th Street,
NEW YORK.

RIVARDE



MANAGEMENT

JOHNSTON & ARTHUR, 33 Union Square, New York.

Recollections of Chopin's Stay in England.

By W. WOLFF.

IF the immortal Chopin could come to life again how he would wonder and be astonished at the difference in reception and appreciation of his compositions in this country in this year of grace 1895, and at the time when he last appeared before an English audience in 1848! Those were the days when Thalberg, Kalkbrenner and similar firework virtuosi were all the rage; but for Chopin, the sensitive, high-souled musician, nobody had a good word to say. But who at the present time will dispute that the above named fire eaters, if we fully grant their technical abilities considered as musicians, can in no wise be placed on anything like a level with Chopin? Let us give an example of what English critics of those days thought about him. *The Musical World*, of October 28, 1841, speaking of some of his works, said:

M. Fred. Chopin has by some means, which we cannot divine, obtained an enormous reputation too often refused to composers of ten times his genius. M. Chopin is by no means a puller-down of commonplaces; but he is, what by many would be considered worse, a dealer in the most absurd and hyperbolic exaravagances. It is a striking satire on the capability for thought possessed by the musical profession that so very crude and limited a writer should be esteemed, as he is very generally, a profound classical musician. M. Chopin does not want ideas, but they never extend beyond eight or sixteen bars at the utmost, and then he is invariably in *nubibus*.

The works of the composer give us always the idea of an enthusiastic schoolboy, whose parts are by no means on a par with his enthusiasm, who will be original whether he can or not. There is a clumsiness about his harmonies, in the midst of their affected strangeness; a sickliness about his melodies, despite their evidently forced unlikeness to familiar phrases; an utter ignorance of design everywhere apparent in his lengthened works. The entire works of Chopin present a motley surface of ranting hyperbole and excruciating cacophony. When he is not thus singular he is no better than Strauss or any other waltz compounder. Such, as admire Chopin, and they are legion, will admire his mazurkas, which are supremely Chopinical. *We do not!*

Pretty strong, deprecating language this! His publishers certainly took his part gallantly, protested against such judgments and quoted in answer the most favorable opinions of a number of the greatest artists and musicians of the time, but all to no avail. The reply of those critics was only to one effect, viz., that it was easy to point out in his compositions a hundred examples of most glaringly faulty work.

Richard Wagner had his tribulations. It took many years before his compositions found acceptance in the face of prejudice and want of understanding; but he outlived it to a great extent, had at last all that his heart could desire of worldly goods, and moreover always enjoyed good health. But poor Chopin! Broken down in health, being in fact at death's door; compelled by financial difficulties to stay and appear before the public in a foreign country, under a climate anything but favorable to his condition and congenial to him; endowed as he was with a highly strung sensitiveness, he must have endured agonies in the face of a bitterly hostile and—as is now proved—unscrupulous and undeserved criticism.

What wonder that at the many soirées to which he was invited he could only with difficulty, and often not at all, be persuaded to take his place at the piano! But sometimes he would relent and take courage, and those who then heard him say that they were enraptured by his playing. The late Sir Julius Benedict could never forget the delight which he felt when, on such an occasion, he played one of Mozart's duets with Chopin; and he would often relate how, having been requested to repeat the same duet at a soirée to be given by the Duchess of Sutherland, Chopin would insist on frequent rehearsals, in which he would take the greatest pains. Fiorentino relates of another such private performance:

About ten of us were assembled in a small *salon*. Chopin took the place of Madame Viardot at the piano, and put us by his incomparable playing in ineffable raptures. I do not know what or how long he played to us; we were spell-bound; we were no longer on earth—he had transported us into unknown regions, into a sphere where the soul, freed from all corporeal bounds, floats toward the infinite. Alas, it was his swan song!

Considering Chopin's bad health, his state of mind in consequence of being always financially harassed and thus compelled to appear at many matinées and soirées, his energy and pluck are astonishing. On one occasion he went

to Broadwood's in order to select a piano for one of his intended performances. Having arrived at the house he had to be carried upstairs, as his legs refused their services.

In a letter to his friend Grismala, dated July 18, 1848, he writes:—

I cannot become sadder than I am. I have not felt really joyful for a long time; indeed I feel nothing at all. I only vegetate waiting patiently for my end.

The veteran Charles Salaman, having had the opportunity to hear him at a soirée given by Madame Sarbarius, speaks of him as the genius with the attenuated fingers, and states:

Never shall I forget Chopin's playing on that evening, especially the rendering of his waltz in D flat. I still remember every bar; the extreme delicacy and refinement of touch which surprised everybody. When he had finished he appeared entirely exhausted.

Again Chopin writes at that time to another friend, Franchomme:

I feel nothing; I am patiently waiting for the end. These soirées at which I am compelled to play for the money's sake entirely undermine my health and hasten the consummation.

Poor Chopin again! He who during his life had made the fortune of many a publisher did not find one of them coming forward with assistance to save him from the torture of working hard at concert playing, with his lungs half gone. His strength of will, however, got the better of his exhausted frame, and, reduced as he was to a mere skeleton, he accepted an invitation of Lord Torphichen and proceeded to Scotland to play at a couple of concerts; but he found some compensation in the reception he met with at that nobleman's mansion. Splendid apartments, a carriage and pair, and several servants were at his disposal; and, what with the rest and good nursing, he for a time rallied.

Unfortunately the air did not agree with him; and what he felt may be seen from a letter he at that time addressed to his friend Franchomme, in which he utters the following half jocular and half despairing sentences:

I feel as well as it is permitted to me. Of musical ideas I have none. I feel like a donkey at a bal masqué, or an E violin string on a contra basso.

Financial difficulties were a perennial sore with Chopin, making him feel very depressed; so he resolved to put an end to his stay with his generous host. An offer of a fee of 60 guineas tempted him, weak as he was, to redeem a long given promise to play at Manchester. He also went to Edinburgh, where an agreeable surprise awaited him. On his arrival he was met by Dr. Lischinsky (a Polish political refugee) and his wife, who, addressing him in his native language, not only bid him a hearty welcome, but also invited him to make, during his stay, their house his home, an offer which he the more readily accepted as he found it difficult, if not impossible, to conform to the very old-fashioned, odd and stiff notions of English hotel life then in vogue. They also put their carriage (then waiting at the station) at his entire disposal.

It was lucky for Chopin to have met with such good friends, for he was so weak that Dr. Lischinsky always carried him up the stairs. But, for all that, vanity as to toilet did not leave him, and in this respect he was more particular than any lady could be. His valet had to dress his hair every day in the most fashionable style; and, as to his dress it had to be of the newest pattern and most *recherché* character.

At Glasgow the matinée at which he played was patronized by all the nobility and fashion. Rumor has it that the Broadwood grand on which he played was immediately after the concert bought up at an addition of thirty guineas to the real price.

It is worth while to note how differently the Scotch critics judged Chopin from their London brethren. Here is what *The Edinburgh Courier* said, writing of his concert at the Hopetoun Rooms:

Chopin's compositions have been too long before the musical public of Europe and are too highly appreciated to require any comment further than that they are among the best specimens of classical excellence in pianoforte music. His playing is the most perfect we have ever listened to.

Somewhat different this from the opinion expressed by the *London Musical World*!

A letter addressed to his friend Grismala, dated Sunday, October 1, 1848, from Keir, in Perthshire, shows the state of mind Chopin was in during that time. He writes:

No post, no railway, no carriage (not even one for taking

an airing), no boat, not a dog to be seen; all desolate. Heaven be thanked that cholera has not reached us, like you have it in Paris! I had a letter from Prince Alex. Czarkevinsky, telling me that he and his wife had arrived at Edinburgh, and that they would be very pleased to see me. Although feeling very much fatigued, I took the first train and found them still in Edinburgh. The intercourse with them gave me fresh life and the strength to play again at Glasgow, where the whole *haute volée* gathered to my concert. The prince and princess went with me. You cannot think how lively I became in the society of those dear countrymen. But to-day I am again depressed. Oh, this mist! Although from my window I have the most lovely view of Stirling Castle, I see nothing except when now and then the mist gives way to the sun.

If I do not write to you a jeremiad it is not because you are the only one who knows everything; and if I once begin to complain, there will be no end of it, and it will always be in the same key. Perhaps this is incorrect, for things are worse with me every day. I feel weaker, and cannot compose. But I shall at least save something for the winter. Numbers of invitations I am obliged to refuse, and cannot even go where I should so much like to—*as, for instance, to the Duchess of Sutherland and Lady Belhaven*: the season is already too advanced, and dangerous for my state of health.

All the morning I am unable to do anything; and when I have dressed myself I feel again so fatigued that I must rest. After dinner I have to sit for two long hours with the gentlemen; to hear what they say and to see how they drink. Of course I feel bored to death, and am glad to escape into the drawing room, where all are anxiously waiting to hear me. So I gather up all my strength and play a little. After that my good Daniel carries me to my bedroom, undresses me, puts me to bed, leaves the candle burning, and then I am again at liberty to sigh and dream until next morning, when the coming day will be a repetition of the preceding one.

But at last the English climate became too trying for Chopin, and he had to bethink himself of returning to the Continent. He started for Paris with his faithful valet, occupying in the company of his friend Niedzwick a special compartment. During the journey he suffered much from asthmatical fits, and was several times nearly choked. But when they reached Boulogne Chopin quickly recovered; in fact, fresh life seemed to come to him, and he arrived in Paris without a mishap. He took apartments in the Place d'Orléans, which, however, soon became to him a hated abode, for two heavy blows of fate were presently levied against him. The first was the news of the death of his father, and the second and heavier one was the shameful desertion of his adored George Sand.

Chopin declared that he could not stop in the place, and his friends took for him comfortable apartments in the Rue Chaillot; as these were too expensive for him, a little deception was practiced, and only one-third of the real price charged to him, while the other two-thirds were provided by a sympathetic Russian countess. For all that, he suddenly woke up to the fact that his funds were shockingly low. The money he had earned by almost superhuman effort during his stay in England was nearly all gone, and where was more to come from? In this emergency Miss Stirling, who heard of the state of things, sent him £1,000 anonymously. Somehow he found out who the donor was, and, thankfully accepting one-half, would insist on Miss Stirling receiving the other half back. After an occupation of only six weeks Chopin changed his residence again, going to the Place Vendôme, No. 12. Here he was visited by Moscheles. His state of health became worse and worse; he could not sit up unsupported, and his hand was continually in that of his faithful friend Gutmann.

His sister Louise, accompanied by her husband, hurried from Poland to Paris to nurse and take care of him. Soon the clearness of his voice disappeared. But a remarkable event occurred, which, often as it has been told, is worth repeating. The Countess Potacka, an intimate friend of Chopin, staying at Nice, heard of his being so near death and hurried to Paris to see him once more. His exclamation on her arrival showed how deeply he felt and appreciated her act of real friendship. "So then," said he, "that is why God has delayed calling me to Him, in order to let me enjoy seeing you once more!" Scarcely had she been with him a few minutes when he expressed a wish to hear her sing once more. The priest, kneeling in prayer by the bedside, giving his consent, she expressed her willingness to comply with this whim, although feeling little inclined for the performance. The piano was moved in from the next room and the unhappy countess plucked up courage to sing two songs to him, suppressing her sobs all the while.

For two days longer Chopin struggled with death. Gutmann handed him from time to time a few drops of wine,

Established in 1867.

Cincinnati Conservatory of Music.

MISS CLARA BAUR, Directress.

Thorough musical education after the methods of foremost European conservatories.

Day and boarding pupils may enter at any time.

Young ladies in the home department are under the personal supervision of the directress. For Catalogue address

MISS CLARA BAUR,

Fourth and Lawrence Sts., CINCINNATI, OHIO.

MADAME RENÉE RICHARD,

First Contralto Grand Opera, Paris.

School of Singing—Theatre in Studio. Stage Action, Complete Répertoire, Operas, Oratorios, Concerts.

(Parc Monceau.) 68 Rue de Prony, Paris.

7th Regiment Band,

N. G. S. N. Y.,

W. B. ROGERS, Bandmaster.

Address, 25 Union Square, New York City.

Chicago Conservatory of Music.

SAMUEL KAYZER, Director.

Auditorium Building, Chicago, Ill.

SEND FOR CATALOGUE.

MUSICAL DIRECTORS:

WILLIAM H. SHERWOOD,	Piano.
LEOPOLD GODOWSKY,	Piano.
ARTURO MARESCALCHI,	Vocal.
CLARENCE EDDY,	Organ.
S. R. JACOBSON,	Violin.
FREDERIC GRANT GLEASON,	Harmony, &c.

ESTABLISHED 1867.

Chicago Musical College,

Central Music Hall, Chicago, Ill.

Dr. F. ZIEGFELD, President.

Dr. F. ZIEGFELD,
LOUIS FALK,
HANS VON SCHILLER,
WILLIAM CASTLE,
BERNHARD LISTMANN,

Musical Directors.

Catalogue giving full information mailed free upon application.

holding him the while in his arms and putting the wine to his lips. While thus drinking he exclaimed, "Cher ami," sunk back on the pillow, and expired. Gutman was so much overcome that Grzymala, who was present, had to lead him out of the room. Chopin died as he had lived, filled with amity for all mankind. A portrait of him as he appeared in death is in the possession of Herman Schulz, court musician to the King of Saxony, living at Dresden. At the taking of the mask there was present no less a person than Franz Liszt, who entertained an ardent—almost illimitable—admiration for Chopin and his works. He states that the death chamber presented the appearance of a flower garden, so rich in its hues that one was reminded of the Arabian Nights.

The French press was full of articles lamenting the early decease of the composer, and described it as an irreparable loss to the musical world. Gavard *père* undertook the arrangements for the funeral celebration, which took place on October 23, 1849, at the Madeleine Church, on a scale of high magnificence in the presence of over three thousand people. The ceremony began at midday and commenced with a march from one of Chopin's sonatas, performed by the orchestra and choir of the Conservatoire. When the coffin had been deposited on the catafalque then followed Mozart's Requiem in accordance with a special dying request of the deceased, the principal singers being Mesdames Viardot-Garcia and Castellan and Messrs. Lablache and Dupont. M. Lefebure-Wély presided at the organ, and played next two of Chopin's melodies.

The ceremony over, a procession was formed to the cemetery, Père Lachaise, some three miles distant. Meyerbeer and other musical notabilities walked bareheaded by the side of the hearse, holding the corners of the pall, an enormous number of carriages following. The grave was with due forethought assigned next to the tombs of Cherubini, Bellini, Grétry and Boieldieu, thus specifying that he was considered a worthy equal to that great quartet. His heart had been removed and was sent to his native country, where it is still preserved in the Church of the Holy Cross at Warsaw, where in 1880 a monument was erected to his memory. In Paris such a memorial had already been put up as early as 1850.

There is a general idea abroad that just before his death Chopin had all his manuscripts burned; but that is an error. The facts are these: Pleyel asked him what was to be done with his manuscripts, to which Chopin replied that he wished them to be distributed among his friends, but that none of them were to be published; all fragments were to be destroyed. His wish with regard to non-publication has not been quite fulfilled. Scarcely had the grave closed over him than a general scramble began among the publishers for the literary heritage, and after a great deal of contention and haggling the firm of A. M. Schlesinger, of Berlin, secured the rights of publication of op. 66-74, and J. Meissonier et Fils, of Paris, acquired the sole rights of the same works in France.

Remembering the early criticism of the English press less us see what has been and is thought of Chopin since his death. Liszt, surely a great authority, expressed himself in these words:

It is impossible for those who have not heard Chopin to form an idea of the mystic, inexpressibly poetical charm in his playing. If we had to describe it in words we should have to use "wonderful," "fairylike" and similar expressions. As a composer he classes with the immortals. With Chopin will begin a new era of piano literature!

How these words have proved prophetic! What a revolution has taken place among piano virtuosi since Chopin's death! How many of our greatest modern artists—such as Paderewski, Sauer, Rosenthal, Fanny Davies and a host of others—owe their great success to Chopin's compositions? A short time before his death Anton Rubinstein, in a short address at Bremen, stated his conviction that since Chopin's time the era of high classical drawing room literature for the piano had been brought to a definite close, and many eminent musicians then present entirely agreed with Rubinstein's proposition.

Scarcely a concert program of any eminent artist is nowadays to be found which does not contain as *pièces de résistance* some of Chopin's works to which he or she is indebted for the greatest success. Modern composers, no doubt, produce many works of great merit for the piano, but we may safely say that they one and all cannot compare with those of our master; there is in these a peculiar celestial charm, melodies harmonized in the most finished and characteristic form in every detail, owing to the fact that before Chopin allowed anything to be published he revised it again and again with a scrupulousness which is very rare. Thus it is that his works throughout bear the stamp of complete finish and perfection. May we remark here that had the lamented Anton Rubinstein been only approximately as punctilious with his highly appreciated classical compositions, the musical world would have been much more indebted to him than it is.

Looking over the whole situation we may assume one thing as certain, and that is that no responsible critic will nowadays talk of Chopin's compositions as mere phrases without form or intrinsic value, or perhaps as trash—sentences which fifty years ago were plentifully used—lest he

should draw upon himself the suspicion of being ripe for an asylum, or he might possibly soon have some complimentary epithets hurled at him. Thus we find real talent at last acknowledged; but we fear that the lesson involved will be thrown away. Merit will still have to fight its uphill battle, and possibly have to undergo as great agonies in the strife as poor Chopin. As to him let us forget past errors and gratefully say, "All's well that ends well!"—*London Musical Opinion*.

The Character and Development of Wagner's Leading Motives.

II.

THE present inquiry as to the typical nature of Wagner's leading motives leads to other considerations before we arrive at their development. How are they related? how connected? and what is their musicodramatic application?

We find upon close examination a marked affinity between what may be termed homogeneous themes; for example, the Nibelung smiths, Nibelung hate and the *Mime* motives all have a certain melodic or rhythmic resemblance to one another. They may, therefore, be interspersed to relieve monotony of treatment, and without endangering unity of design. The motives of Servitude and Renunciation also have to do with *Alberich* and *Mime*, though the relationship between these and the Nibelung subjects is not so clearly defined.

The principal Volsung motive and *Siegfried's* horn call are closely allied. Also the *Siegfried* themes and the characteristic phrase associated with Volsung heroism are related. Under certain circumstances they are interchangeable, as they all appertain to the young hero. The Motive of Love and of Love's Awakening, and the figure suggestive of flight (rendered necessary through love), all bear affinity to one another. Likewise, the Valkyries' ride and the Valkyries' cry are almost identical in character.

Compare also the motive of Eternal Youth (*Frica*) with that of Walhalla; the storm with that of *Siegmund* (Act I., *Die Walküre*); the Slumber motive with that of *Brünnhilde's* pleading to *Wotan*, and finally the theme of *Wotan's* disguise (Wanderer motive), with the enharmonic transitions which herald the advent of *Erda*. These typical phrases and themes become associated with the various scenes, sentiments and characters, and thus serve from time to time as the musical expression of passing dramatic events. When *Siegfried* slays the dragon and thereby becomes possessed of the ring and Tarnhelm the fatal Curse motive sounds from the orchestra, for the malediction of *Alberich* still clings to those coveted treasures. Every fulfillment of the evil prophecy is emphasized by the orchestral utterance of this Curse motive, and so we hear it at the death of *Mime*, *Guntner*, and *Siegfried*.

The typical themes also serve in a retrospective capacity as occult allusion to some past event or character remote. Thus, when *Mime* comes to welcome *Siegfried* in the forest, after the latter has slain *Fafner*, several fragments of the bird song issue from the orchestra; for the hero has been warned by his friendly warbler of *Mime's* treachery. When *Mime* proffers the mead *Siegfried* suspects that it is poisoned, and the constant recurrence of the bird song in the orchestra pictures the state of *Siegfried's* mind as he refuses the draught. Likewise in *Götterdämmerung*, while *Siegfried* narrates the incidents of his romantic career the bird warblings recur, thus recalling the moment when his inner consciousness was first awakened by the voices of nature.

And lastly the composer forecasts special events by means of the musical phrase which has reference thereto or typifies the characters to be involved. Among several instances I select one from *Siegfried*, Act II., scene 2. It is in the beginning of the Waldweben. *Siegfried* is sitting beneath a lime tree, listening to the birds. Although he cherishes a suspicion that "the meaning found in language of birds one could truly attain to," yet he knows naught of the soporose *Brünnhilde* nor of her fire-encompassed rock. Ere the bird song has long continued it warbles a distinct paraphrase of the Slumber motive, first heard in *Die Walküre*, but here referring to *Siegfried's* awakening of *Brünnhilde* from her long sleep. In the scene following, where *Siegfried* acquires the power of divining ornithological language, he learns the location of *Brünnhilde's*

rock, and that only a fearless hero may approach the spot and awaken the slumbering Valkyr.

At this point the Slumber motive becomes more prominent. Apart from the inherent character of the slumber music, it has become intimately associated with *Brünnhilde* and her somnolent state. The employment of this typical phrase during the Waldweben scene acts therefore in an electrical manner upon the consciousness by representing almost instantaneously the past, present and future.

It is impossible that music newly composed for this scene (however beautiful it might be) could produce the premonstrative effect here noted. And this seems to me the principal advantage accruing from Wagner's treatment of leading motives. The idea of employing individual phrases or themes as typical of a certain character has been utilized by other composers before Wagner. For example Berlioz's *Romeo and Juliette*, Episode in the Life of an Artist, &c., and in Verdi's *Masked Ball*. But in the music dramas we have material, phenomena, character and sentiment motives, and these form the basis and principal material of the operatic structure. This idea is essentially Wagnerian.

The conjunction and combination of these motives must now be considered in connection with their development. *Siegfried*, the third of the Ring cycle, is selected. The construction of the Vorspiel is peculiar and may be noted. Beginning very softly, with three-measure phrases, we first hear the Inquiry or Meditation motive several times repeated:



Then the Nibelung smiths' theme, which predominates. With this are combined the Servitude motive and a part of the dragon music. This is followed by a period developed from the Ring phrase: the Sword motive in C is heard over B flat pedal note; the smithy theme recurs, and then the first scene opens. From this it is apparent that no attempt is made to forecast the entire first act, but only that part of the first scene in which *Mime* appears *solus*.

While he is vainly tinkering at the sword his thoughts are busy with the magic ring, now guarded by the dragon. Even this brief statement explains the significance of the motives employed in the Vorspiel. *Mime's* operations at the anvil are accompanied throughout by the constant reiteration of the Smith motive. The treatment of this (which comes under the head of development) affords an interesting study. It is combined most effectively with the Servitude motive, as the latter is in itself an expression of *Mime's* "forced undertaking." An example of this is quoted:



Then the Meditation and a part of the Sword motives (already quoted) are heard while the dwarf ponders upon the futility of his efforts. The burden is then resumed and as he sings, Could I with cunning weld it I should well be paid for my pains, the horn sounds all but two tones of the sword phrase. The Meditation motive comes again and is followed by a fragment of the sepulchral dragon theme, as *Mime* refers to the "wicked worm" guarding the precious Rhine gold. If the sword could be welded, and *Siegfried* could overcome the giant, "the Nibelung ring would rest then to me." So argues the dwarf, and the music here plays an important part. The ring phrase is sounded and repeated in sequence form, followed by this peculiar, transitional development of the Sword motive:



This should be compared with the original motive, founded upon a major chord. As *Mime* resumes his work the tinkering smith phrase of course accompanies him, and to this is added the Servitude motive developed into a regular theme, page 10. The lower part assumes somewhat the



Rosa Linde,
CONTRALTO,
Concert and Oratorio.

ADDRESS:

18 IRVING PLACE, NEW YORK.



ANTONIA H.
SAWYER,
Contralto.
ORATORIO AND CONCERT.

ADDRESS

218 West 44th Street,
NEW YORK.

character of the Compact motive, which also applies to the situation here disclosed.

A little further on the melody of *Siegfried's* horn heralds the first appearance of *Mime's* unruly ward. This three-measure phrase is considerably developed until *Siegfried* tests the sword which *Mime* has been fashioning. As the metal fragments fly about the orchestra sounds a vigorous motive called *Siegfried the Volsung*. While the dwarf is being berated for his useless handiwork a very animated, bright, impelling theme is introduced. This has been termed *Siegfried the Impetuous*; also *Joy of Life*. It is as follows:

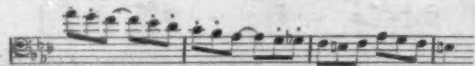


This is sounded in unison, transferred from treble to bass, modulated and otherwise elaborated until *Mime* makes answer to the boy's vigorous tirade. The Nibelung smith motive here recurs, but in the same measure and movement (two-four, allegro), as the preceding. As a further illustration of the variously developed Smith motive the reader is referred to pages 19 to 28 of the piano and vocal score, Kleinmichel edition. This and the impetuous *Siegfried* theme are used alternately, not in combination, until an allusion is made to *Siegfried's* parents, to him unknown. The harsh clatter of the Smith motive and the rough vigor of that which accompanies *Siegfried* are then superseded by the tender strains of love-life. This is continued while the child of nature sings of the affection of birds and beasts for their mates and their young. "I learnt from this," he says, "what love might be." The Love-life theme (six-eight, moderato) continues from page 27 to 34. As *Siegfried* finally wrings from *Mime* the story of the Volsung's tragic fate we hear the three motives so frequently employed in *Die Walküre* as typical of *Sieg-mund* and *Sieglinde*. (See pages 87 to 41.)

Siegfried demands some proof of the dwarf's narrative. While the latter is hesitating the Quest motive sounds from orchestra, first forte, then piano. Then, while he produces the broken sword of *Sigmund*, the Sword motive is heard in the halting rhythm of six-eight pianissimo. With much animation the latent hero exclaims, "And you shall forge now for me the fragments: I'll find so my right defense." A bustling development of the leading *Siegfried* themes then follows. The ingenious paraphrases of the Sword motive are particularly to be noted, page 45. Observe, also, the rustic simplicity and naïveté of the melody on page 46, "From the wild wood will I wander," and how it is joined to the more familiar *Siegfried* theme. The scene closes with *Mime's* solos, accompanied by a fragment of the ring phrase and a return to the Servitude and Smith motives combined.

Scene 2 introduces *Wotan* disguised as a wanderer. The quasi-chromatic music which typifies this concealment has been previously described. This and the steady tramping rhythm continue for a considerable space until the wanderer wagers that he can solve any riddle which the dwarf may propound. Then the Unison Compact theme is heard fortissimo. While *Wotan*, in answer to the first query, is describing the Nibelungs he refers to *Alberich*, who hopes to gain through the "spell of a magical ring" the mastery of the world. Four familiar motives (including a variant of the *Walhalla*) are heard during the recital, the Nibelung smith theme being the foundation upon which the others are superimposed. The second query pertains to *Fasolt* and *Fafner*. The giant music at once sounds from the orchestra, and the rhythm of this is maintained as a pedal note, while another version of the Ring motive is introduced above. The Dragon motive also finds application here.

The meditation phrases, interspersed with fragments of the smith figure, are again heard, while *Mime* formulates his third and last inquiry. It is this: "What race wards the welkin above?" A complete version of the *Walhalla* theme, but very soft, tells the answer. During the following, in which *Wotan* becomes the questioner, we hear instrumental allusions to the Volsung, to *Siegfried*, and to the sword; and for the first time (page 71) the entire *Mime* motive appears, thus:



Several of these motives are heard in further development and then the scene closes.

This episode of the Wanderer seems to weaken the dramatic action by unnecessarily retarding its progress. *Siegfried* could have forged his own sword, after being convinced of the dwarf's impotence, without the prophecy about one "to fear unknown." However this may be, the music is brilliantly conceived and adroitly set forth, though lacking that inspirational force which characterizes other portions of the work.

A few of the more remarkable examples of melodic and harmonic development, transformation, &c., will now be pointed out. When *Siegfried* returns in Scene 3 and finds *Mime* hiding behind the anvil we hear the Sword motive in minor and somewhat syncopated. Following this are some curious chromatic variations of the Slumber motive as *Mime* tries to teach *Siegfried* the meaning of fear. The applica-

tion is somewhat remote, but it is fully revealed in the last act where the slumbering *Brünnhilde* causes the young hero his first sensation of timidity and alarm (see page 90 to 95). When *Siegfried* undertakes to shape the sword himself there is a deal of impatient animation in the accompaniment, owing in part to the unique treatment of the first three notes of *Siegfried's* horn call. Each successive repetition consists of an augmented triad (a somewhat harsh and incisive chord), and this sequence is continued mostly through a dominant relation. (See pages 100 to 104.) With this is combined and interspersed fragments of the smith, fire (the forge is heated to an intense degree), and the remainder of the horn call. Passing over the solos of *Mime* we come to this animating variant of the joyous *Siegfried* motive:



This idea is developed to considerable length—pages 119 to 125.

A typical device (noted in connection with the Motive of Pates) occurs as the sword nears completion. The wanderer having forewarned *Mime* that *Siegfried* would kill the dragon, *Mime* gratulates himself upon his secretly formed plot to poison the lad and thus become possessor of the ring and the gold. As he vainly imagines himself "Nibelung's lord" the orchestra sounds his motive in reversed order, pages 127 and 128, thus:



The application of this contrary inversion of *Mime's* servile theme seems to me perfectly apparent and highly effective. A somewhat similar instance occurs in Act III., scene 3, where *Wotan* attempts to dispute *Siegfried's* passage to *Brünnhilde's* rock. As *Wotan* extends his spear to bar the way *Siegfried* smites it to pieces with his sword. The Compact motive (here representative of the spear as emblem of the law) is heard in this broken form:



When the famous sword is finally riveted to its handle, and all complete, its short motive is extended and merged with the horn call into a full period. These two typical phrases are so joined as to form an integral whole—as though the sword figure alone had been motivated by pursuing merely its natural trend. The first part of the horn melody forms a ground base for the stretto (prestissimo); the second part serves as continuation of the sword theme above. Thus while the buoyant horn call seems to summon the hero to further and bolder adventure, the glistening sheen of his father's weapon inspires him to deeds of valor and conquest. With this brilliant apotheosis the first act closes.

The principal motives treated in scene 2, Act II. are these: Dragon, Hate, Curse, Ring, Compact, Valkyries' Ride (slightly altered), Wanderer's Disguise, *Walhalla*, Sword and the Fates. Some of these are considerably developed. A few additional motives are introduced, but they need not be specified here.

From the moment that *Mime* leaves *Siegfried* in the early dawn waiting for the appearance of *Fafner*, the *Waldweben* music begins; at first rather slow and indistinct. The foundation of this does not consist of a short undeveloped phrase, but of an endless thematic figure resting mostly upon a tonic or dominant pedal, and accompanied by contrapuntal figures in similar rhythm. This it is which typifies the forest scene, where all is apparent stillness. A fragment may be presented in form of a motive in order that the complete musical representation may be traced:



This continues without interruption for thirty-seven measures, during which *Siegfried* reflects upon his present situation, his repugnance to the dwarf, &c. When the forest murmurs figure is resumed it is slightly more animated, thus:



(These groups of six, equal to four-eighths of the preceding.)

While this continues the Volsung motive sounds softly as *Siegfried* muses of his mother. Then the Love-life recurs, as previously described. When the forest murmurs are again resumed we hear charming bits of bird songs, and one of these particularly attracts *Siegfried's* attention. The

accompanying figures become more diversified and ornate, so that these are blended with the song and chatter of woodland chorus. The bird notes may perhaps be distinguished thus:



These slightly altered typical phrases form constituent elements of the *Waldweben*, independent of those which are introduced either retrospectively or premonstratively. Altogether it is a remarkable example of tone painting and quite as charming as it is appropriate. This scene at the close of Act II., as well as the forging of the sword, gives abundant evidence of Wagner's ability to maintain continuity of design and develop motives to their logical conclusion whenever the dramatic co-musical situation demand.

But more remarkable in these respects is the lyric music drama *Die Meistersinger*. Fewer incidents are introduced, a more lyric sentiment prevails, and a more central idea dominates the various scenes.

For purposes of analysis it is well to separate these from the more material accompanying figures previously quoted. And the subtle manner in which the Slumber motive, *Siegfried's* horn call, and that joyous figure in descending skips are woven into this forest episode must be noted. It will suffice to quote the latter:



As a result it may be stated that there is scarcely a page that does not hold in solution, as it were, the elements of at least one of the three or four principal themes of the opera. *Walther's* song in particular undergoes such complete transformation, embellishment and metamorphosis as to make its influence felt almost constantly from beginning to ending.

A. J. GOODRICH.

Szumowska-Ondricek Recital.

A JOINT piano and violin recital by Mlle. Antoinette Szumowska, pianist, and Franz Ondricek, the Bohemian violin virtuoso, took place on Thursday afternoon, last, the 23d inst., in Mendelssohn Glee Club Hall. The extremely gracious and intelligent young pianist, pupil of Paderewski, found herself in over bold and impetuous harness with the big, authoritative Ondricek, whose native methods and Miss Szumowska's are as opposite as the poles.

Nevertheless, in the Beethoven sonata for piano and violin in C minor, the one composite number on the program, results were wholly equal and satisfying. The unbridled ruggedness which distinguished Ondricek at his debut with the Philharmonic Society proved itself throughout the entire recital to be largely and effectively pruned down. He played with gigantic force and energy, but without recklessness, and in the sonata he showed a very nice regard for Miss Szumowska's limitations in strength. The scherzo here went delightfully with crispness, elasticity and perfect precision. It was the most successfully played movement of the work, as here the pianist found herself most surely at home.

But Ondricek's solo work was the real feature of the occasion. He gave that warhorse of virtuosity, before which average violinists quail, Ernst's Concerto Pathétique, and played with such fine pathos, such imposing breadth and absolute ease and command, that the performance admitted no exception. Technics were overcome with amazing facility, and the player's strong personal magnetism held the house hanging firmly on every phrase. It was an intensely musical, as well as brilliant, performance. Ondricek's own fantasia on Smetana's Bartered Bride, also bristling with difficulties, was played brilliantly, and the encore and enthusiastic applause given the violinist were indeed most artistically earned.

It was Ondricek's day. Szumowska played deliciously minor pieces of Chopin, Paderewski and Liszt, together with Schumann's Carnival. The lighter, more delicate phases of the Carnival she handled dexterously, but lacked much on the score of sonority and élan in the robust places. But she is a most poetic, graceful young pianist, with a touch of aerial beauty and finish.

The audience was large and evidently musical. The violinistic tribe mustered strong to hear one of the masters in their craft. It was a successful, interesting concert, and Ondricek stood forth commandingly throughout. Isidor Luckstone accompanied like a true musician. He is a genuine artist in his line.

Pizzarello with Guilbert.—Mr. Jos. Pizzarello, the excellent pianist and accompanist, is on a week's tour with Yvette Guilbert. They have met immense houses and enthusiasm in Boston, Philadelphia, Washington and Chicago.



JACKSONVILLE.

JACKSONVILLE, Ill., January 23, 1896.

ONE of the greatest music promoters of this city is the Wednesday Musical Club, an organization that meets, as its name would imply, on Wednesdays of each week. Its roster contains the names of some of the best musical talent in the city, and it is in a very flourishing condition. Since its organization over a year ago the club has held regular weekly meetings, and each alternate week recitals are given. Formerly these recitals were held at the homes of the members, but Messrs. Tindale, Brown & Co. have recently offered the use of their recital hall to the club for their recitals, and yesterday afternoon the following Rossini program was given, at which many invited guests enjoyed an hour and a half of good music:

Characterization, Mrs. G. W. Brown; duet, Quis est Homo (Stabat Mater), Miss Buxton and Mrs. Walter; solo, Dear Shady Woods (William Tell), Miss Blueler; piano, overture to Barber of Seville, Misses Hay and Bats; solo, At Length a Brilliant Ray (Semiramide), Miss Bailey; solo, Di Tanti Palpit (Rice aria, Tancredi), Miss Long; solo, Ah! That Day I Well Remember, Mrs. Carter; piano, overture to Semiramide, Misses Arenz and Best; solo, Cujus Animam (Stabat Mater), Miss Kreider; solo, Lo! the Pactotum (Barber of Seville), Shirley Gaudell.

Miss Julia Tallenfero, the very popular teacher of the voice at the Conservatory of Music, read a grand paper on the voice on Friday, the 17th, and while the lectures and recitals are always well attended, Conservatory Hall was well-nigh filled. The next recital occurs on the 21st.

On January 28 the Y. M. C. A. will have a benefit concert and an unusually interesting program will be offered. Shirley Gaudell, baritone; Miss Yerrick, soprano, and Mrs. Helen Ayres Bullard, piano and organ, will be the performers.

The 31st of January will bring a novelty in the shape of a Lullaby Concert in which the baby songs and chants of all nations will be sung. The best talent of Jacksonville and locality will appear.

About the first of February Miss P. J. D. Kreider, soprano; Prof. W. P. Day, organ, and others will give a concert at Grace M. E. Church.

Last Saturday nearly forty lovers of music traveled to St. Louis to hear the incomparable Paderewski, and if ever there were enthusiastic people this group certainly was. They all came back raving over "the only," and one young lady remarked that Paderewski's face was devoid of expression and she was disappointed, but she soon saw that if the face was, he threw all his expression into his playing, and she said she preferred that. Wise young lady!

The College of Music gave a recital this morning. It was well attended. BOS-CHI-JACK.

SAN FRANCISCO.

SAN FRANCISCO, Cal., January 23, 1896.

JUST when we had concluded that orchestral music would be a mere memory for a long time Mr. James Hamilton Howe comes down from the summit of Strawberry Hill, in Our Park, where he was strengthened in spirit to undertake the task of oratorio, which having accomplished he is about to attempt symphony.

He has prevailed upon the musicians to join under his baton to give some concerts and divide the proceeds, a plan which ought to have been resorted to long ago, but having so much less greed than art in it was not attractive to our players. Music being an ephemeral thing, heard at the moment and then vanishing into a dim though pleasant memory, it would seem that orchestral players might cheerfully contribute their time and breath on speculation, considering themselves compensated to some extent by the pleasure they themselves derive from the performance, even though they should fail to earn union rates when the box office receipts are divided among them pro rata.

No surer way for making a market for their music could be devised than alluring the public into the symphony habit; creating a taste for it by cultivating the appetite; somewhat as the tobaccoists have made a demand for the omnipresent, though formerly almost unheard of, cigarette. Mr. Howe is working in the right direction and shows great talent or persuasive ability in bringing about this combination of musical effort in its own behalf and ours. The inspiration he derived from the top of Strawberry Hill is evidently of the potent sort.

Mr. Adolph Bauer, to whom we owe much in the symphony line, having been overworked in his arduous duties as leader at the Tivoli, and having had sickness in his family, succumbed and almost lost his wits. But we are all glad to hear that he only needs rest, which he has gone to the country to obtain. He will be all right again ere long. Meanwhile Mr. Louis Heine conducts at the Tivoli Opera House. This institution, for which I have always had a genuine admiration, has been beautified and adorned to such an extent that I was quite surprised last night when I went in and witnessed its luxurious holiday spectacle of Ixion.

The handsome auditorium has been repainted, decorated and studded with incandescent electric lights, the proscenium made handsomer than ever, and the general appearance of the house delightful. The Tivoli has always been noted for the excellence of its orchestra—the best in the city—and the company is recruited only from choice artists.

This standard of excellence so long maintained by the lamented Krelling is successfully upheld by his widow, now that the enterprise is under her sole control.

The play of Ixion is magnificently staged and dressed. While everything is satisfactory the principal attraction in the piece is the marvelous performance and singing of a little twelve year old girl, Gertie Carlisle, in the rôle of *Cupid*. Her voice is as sweet as a dream; her phrasing and declamation worthy of anyone with a lifetime's experience; her pose and carriage charming as it is modest and refined, while her singing of Ben Bolt in the character—incidentally assumed—of *Trilby* is as thrilling as could have been that of Du Maurier's heroine under the most complete inspiration of *Svengali* himself. It brings tears to the eyes of her hearers, and is surely the most affecting singing of the song I have ever listened to. I heard Patti in her first season, when she was sixteen years of age, but I would go farther to hear this child, who is so much younger and quite as charming.

I am told she came from Brooklyn; has been on the stage several years, but that her performance is due to her own talented instinct, not to mere coaching on the "learned pig" principle. She is the star in the piece, which is now in its fifth week and is to run another, when A Gentle Savage will supplant it.

That pianistic Titan, Otto Bendix, assisted by his charming wife; Nathan Landsburger, violin, and Louis Von der Nishden, 'cello, will give a recital in Beethoven Hall to-night, when, as usual, something good as well as instructive may be looked for.

Mrs. Julie Rosewald, who went East after the death of her husband, was warmly welcomed back by her many affectionate pupils the other day.

The song recital mania prevails here to a somewhat deplorable extent. I was besought to attend one last week and weakly yielded. It was very mournful. There was a pretty hall, a correspondingly pretty audience, with a snug air of appreciation, and a menu of—well, judging from my own kind of satiety at the end of this song feast, I should call it wind pudding!

I cannot describe the rather vacuity of some of the numbers. What they were ever written for I don't know—nor why they are ever sung by anyone but the stupid composer himself. One is led to suspect that the fountain of song is exhausted and the only way to seem original is to write things entirely unlike everything good that has already been written. In the latter respect the stuff sung at the recital was—"original."

Besides the emptiness of these recitals, there is also the ulterior motive of advertising some particular brand of vocal teaching just beneath and scarcely disguised to complete one's disgust, if, indeed, any aid is needed to produce that result. If anyone has a "song to sing" that is worth singing, and he or she can sing it, let him do so, but not otherwise, lest he be overheard and smitten by the fool killer.

Turning to a pleasanter theme, I am reminded that Mrs. W. J. Younger has gone off to Europe on a periodical pilgrimage to Leschetizky.

I know of no so charming musical "at home" in town as the one offered by Mrs. J. C. Jordan at her elegant residence on Rincon Hill. I have had the pleasure of attending several, each pleasanter than the preceding. On the 15th a number of people gathered there and were entertained not only with the best of vocal and instrumental music, but banqueted, punched and wineed most lavishly, as well as permitted to indulge in terpsichorean delights before the festivities ended.

Mrs. Jordan is a beautiful singer, reminding one in form and voice of the magnificent Parepa-Rosa. She also favored us with a song of her own composition. Her husband, too, a son of the late senior partner in Jordan, Marsh & Co., of Boston, is an excellent singer, particularly strong in the matter of expression, which makes his singing very delightful. The residence here of such people is, though a loss to Boston, certainly a gain to us in San Francisco where music needs encouragement. H. M. BOSWORTH.

NEW ORLEANS.

NEW ORLEANS, January 22, 1896.

THE second milestone in this season's music circles was the grand concert given last Monday night in Odd Fellows Hall for the benefit of the Cuban widows and orphans, and the artists taking part distinguished themselves for their superb performance. Mme. Fuchs-Flautte sang her numbers admirably. Mr. Wehrmann, New Orleans's favorite violinist, never played better. Miss Anita Socola accompanied her own beautiful nocturne, and it proved a success, being loudly applauded.

The program in full was as follows:

Piano solo, Etude in C, Rubinstein, Miss Grace A. Kellogg; barytone solo, Hymn to the Night, Gounod, Mr. J. A. Billard; soprano solo, air from Sigurd, Reyner, Mme. Alice Fuchs-Flautte; violin solo, Berceuse, Alard, La Seviliana, Alard, Mr. Henry Wehrmann; alto solo, Eri King (by special request), Schubert, Miss Florence Huberwald; piano solo, Loreley, Seeling, Miss Grace A. Kellogg; soprano solo, Samson et Dalila, Saint-Saëns, Mme. Alice Fuchs-Flautte; tenor solo, Margarita.

M. LE ROY'S

European and Continental Concert and Opera Bureau,
35 Avenue MacMahon, Paris, France.

Artistic tours arranged and conducted. Engagements negotiated for artists in England, Germany, Austria, France, Holland, Belgium, Switzerland, Hungary, Scandinavia (Denmark, Sweden and Norway), Poland, Russia, Finland, Central Asia, East and West Siberia, Italy and Spain. Send photograph, brief biographical sketch, personal description and some of your best criticisms. Registration fee of \$10 includes the cost of translating press notices into three languages and fine zinc-photo reproduction of portrait on circular, and also mail distribution. Send money or draft in registered letter only. All communications must be addressed to

M. Le Roy, 35 Avenue MacMahon, Paris, France.

Lohr, Mr. Percival Douglas Byrd; soprano solo, Cavatina, La Reine de Saba, Gounod, Miss Evelyn Lacoste; violin solo, Nocturne, Miss Anita Socola, Mr. Henry Wehrmann, accompanied by the author; accompanists, Mrs. Leatrice Vincent, Miss Eugénie Wehrmann, Prof. Geo. O'Connell.

Mrs. Leonice Vincent played the accompaniments superbly, especially the Eri King and the soprano numbers, and proved herself a thorough artist, possessor of an excellent technic and high artistic conception.

The main interest of the music world here now centres in Paderewski, the great, the only magnetic pianist, and from what the gentlemen in charge of his interests report he will have a good audience, and this city is particularly anxious to hear good artists, although we have some ourselves who can play a little.

The auburn haired pianist may be sure of a true Southern welcome when he steps into this favored city.

J. NELSON POLHAMUS.

TROY.

TROY, N. Y., January 18, 1896.

MUSICAL Troy took a long rest during the holidays, and all the music heard here was in the Christmas services, &c. We have revived again, however, and at two evening concerts and one afternoon concert this week it is estimated the attendance was over 4,000 persons, nearly 1,500 being present at each.

The first of these events was the fifth concert of the Troy Vocal Society's twenty-first season. It was the most enjoyable they have given in almost a year, and the audience showed their appreciation in a hearty manner. It seems strange what a hold this sterling organization has on Troy people, but the older it grows the more popular it gets. They have had only one conductor since organizing twenty-one years ago, and it is a remarkable fact that he has not missed one rehearsal or one concert in all that time. I refer to Prof. E. J. Connolly, long a resident of the metropolis, but now residing here. It is very doubtful if there is another such record in the United States as this, and Professor Connolly is held in high regard by musical Troy accordingly. The most pleasing feature of it is that he is just as energetic now as ever and leads his forces with a will that is a fine example to our younger aspirants. And now to resume about the concert. The success of it was the care taken in making out the program and selecting the assisting artists. The society was heard in Eckert's Sailor's Song; Serenade, by Storch, with incidental solo for tenor, which was finely taken by Thomas Impett; The Lovers, by Koschat; Come, Love, Come! by Neilingder, and Buck's Hark! The Trumpet Calleh. They were all sung with exceptionally good taste, the best work being done in the Serenade and Buck's number. The assisting artists were Mme. Helene Hastreiter, contralto, and Miss Jessie Shay, pianist.

Mme. Hastreiter was first heard in the aria Ah! Rendimi, by Rossi, and the familiar and beautiful composition was never sung so well here before. Mme. Hastreiter can consistently be called a great artist, and such seemed to be the verdict of the entire audience when she had finished her selection. Her next program number was in a double one, Ich Hatte einst ein Schönes Vaterland, by Lassen, and a serenade by Thomé. They, too, were exquisitely rendered, and at the conclusion the applause was tremendous. Her last appearance was also in a double number, the selections being a ballad, Dreams, by Strelski, and Hatton's As I'd Nothing Else to Do. Of course, she was encored again and again; in fact her last encore was a repetition of the last verse of her song, her encores having run out. Mme. Hastreiter has a grand contralto voice of big range, and is the most satisfying singer heard here in many a day, and we have had some of the best, too.

Miss Shay is little, but oh my! She is a most superb little artist and caught the audience at once. Her technic is perfect, and the manner in which she played Liszt's big Rhapsodie Hongroise, No. 12, was an eye-opener. To see her walk upon the stage one would not think she had the strength she displays, and her work during the evening caused the greatest admiration and appreciation throughout the audience. Miss Shay made a big success here at the convention of the New York State Music Teachers' Association, she being head and shoulders above them all musically, if not physically. For a very hearty encore she gave a waltz by Moszkowski in a brilliant manner. She was next heard in Etude Mignonne, by Schuett; Scherso, by Jadassohn, and Concert Etude, by Schlozer. All were given a most artistic interpretation, as was also the encore, the Prelude by Raff. Miss Shay made a distinct success, and will always receive a cordial welcome from Trojans. While here she was the guest of Miss Marion Sim, principal of our Seminary Conservatory of Music, and at one time a pupil, with Miss Shay, of Alexander Lambert. The accompaniments were played throughout the evening in an artistic manner by C. A. Stein.

The day following the Troy Vocal Society concert was given up to Sousa's Band. They gave a matinée and evening concert and if you did not secure seats early you had to stand; and many did this, so great was the interest. It is a wonderful thing what a popular chord Sousa and his marches have struck, but struck

MR. N. VERT'S

Musical Arrangements:

Madame ALBANI's tours of Great Britain, Canada and America.

MEISTER GLEE SINGERS' tour of the provinces. Señor SARASATE's provincial tour and season of concerts in London.

DR. RICHTER's tour of Great Britain, with full London orchestra, and series of London concerts.

MR. GEORGE GROSSMITH's tour of the provinces and Canadian and American tour in 1896.

Mme. ANTOINETTE TREBELL's tours of South Africa, Australia, Canada and United States.

WOLFF MUSICAL UNION and KNEBEL QUARTET (of Boston) series of Summer concerts, 1896.

N. VERT, 6 Cork Street, London, W.

it he has, and seemingly upon golden strings. A great thing is this popularity if not the most sublime music. The afternoon event was as interesting as the evening and vice versa. Encores were called for and generously given, most of them being Sousa marches, for which the audiences most craved. The pièce de résistance at the afternoon concert was the Robespierre Overture by Litolff. It was given a characteristic treatment, and if one shut his eyes he could see the poor devil's head cut off, so vividly was it portrayed. Our local composer, Frederick A. Tolhurst, was represented on the program with his march, The Crusaders, which was played with a dash that brought to mind Sousa's own. The soloists at both occasions were Miss Myrta French, soprano, and Miss Currie Duke, violinist, both excellent artists, but overshadowed by the popularity of Sousa and his band. The program of ten numbers was made thirty before the audience was satisfied.

The ballet suite of Mr. Tolhurst's reflects great credit upon his musical ability as a composer. It is dainty throughout, not trashy, and contains some choice bits of original thought, notably the Flirtation of the Daffodils and the Waltz of the Roses. The suite is made up of the Introduction, Flirtation of the Daffodils, Intermezzo, Waltz of the Roses and Finale. Mr. Tolhurst is to be congratulated upon his fine taste. Miss French, the soprano, gave Luckstone's Delight Waltz splendidly, and then spoiled it by singing for an encore O Don't You Remember Sweet Alice, Ben Bolt.

Miss Duke, the violinist, played finely Sarasate's Zigeunerweisen, and for an encore Love's Dream After the Ball. She plays exceedingly well.

Next week we have the Troy Choral Club concert, with Mme. Vanderveer-Green, contralto, and Carl Faellen, pianist; the next week Plunket Greene, and February 19 Ondrick, Materna and Luckstone.

BENJ. FRANKLIN.

PITTSBURGH.

PITTSBURGH, Pa., January 30, 1896.

THE German army of Wagnerian music drama interpreters will invade this city in a few days.

That Damrosch and his opera company will have a royal welcome is already bespoken, for upward of \$18,000 has been taken in at the box office of the Alvin Theatre, the place where the company will appear.

In order to make the rough places of understanding plain Mr. Damrosch intends to give a lecture or talk on the opera of Tristan and Isolde previous to the performance. This will be done on Wednesday evening, the night before the first performance.

Next week we are to have a visit from Miss Ellen Beach Yaw, the Eiffel Tower among high sopranos. The scale of prices to hear the prima donna whose name is spelled the other way, is said to run higher than the gamut of her voice. But then, although she does come high, Pittsburgh must hear her.

The long talked of Symphony Orchestra has at last been hatched, but the brood so far announced falls short of the complement for a complete orchestra. One of the troubles is the unwillingness of the directors of the theatre orchestras to allow their men to send substitutes on the night of the orchestra performance.

Quite an elaborate plan has been laid out by Manager George H. Wilson for a season of symphony concerts, but I am afraid he will have to import some men before Director Archer can give a successful hearing to the organization.

The following is the roster to date:

PERSONNEL OF THE ORCHESTRA.

First violins—Paul Listemann, of Chicago; E. G. Rothleder, graduate German student, first violin Mozart Club and teacher of violin; C. B. Stelsner, formerly leader Bijou orchestra and first violin Mozart Club; Jacob Sauerwein, recently brought from Denver by Eugene Schmidt and first violin with the Hansel and Gretel Opera Company and Mozart Club; Charles Holstein, of Cleveland, and a student in Europe four years; Isaac Tutor, second violin Mozart Club; John Todd, second violin Mozart Club and formerly leader Harris Theatre orchestra.

Second violins—Louis Zitterbart, teacher of music for forty years in Pittsburgh and leader of the old Pittsburgh Opera House orchestra; John Oberhauser, second violin Mozart Club and member of several theatre orchestras; C. W. Gaston, leader of the American Military Band; Frank Lens, Conrad Retsch, William Pfankuch, second violin Mozart Club and member theatre orchestras.

Violas—George Toerge, member Beethoven Quartet and other high-class quartet associations; Walter Voightlander, viola player of the Detroit Philharmonic Club; Leo Riebling, E. H. Lens, Jr., viola, Mozart Club.

Double bass—Frederick Bevenssee, Carl Weits, member Bijou orchestra; Ewald F. Miller.

Flutes—F. D. Badollet, first flute, recently flute player in the Duquesne Theatre orchestra and formerly a pupil of Otto Oerster.

Clarionets—George H. Fischer, member theatre orchestra; S. Nirella.

Oboes—H. S. F. Schmiedekne, teacher, oboe player Mozart Club, and in theatre orchestras; A. G. Sharpe.

Bassoons—Carl Nusser, ten years with Mozart Club, and with wide orchestral experience.

Cornets—Gustave Mueller, Mozart Club and theatres; Walter Arbogast, formerly leader of the Moorehead-McCleane Band, and band instructor.

Horns—Oscar Loeblich, Mozart Club; J. H. Rottkay, Mozart Club; George Leppig, Mozart Club.

Trombones—William Mats, C. Buttner.

Tuba—Herman Rents, Mozart Club.

Tympani—Max Vater, Mozart Club.

An innovation for Pittsburgh is the giving of a Sunday concert of The Messiah in Carnegie Music Hall by the Mozart Club, directed by Mr. J. P. McCollum. This coming of The Messiah has proved a stumbling block to the local clergy, especially of the Presbyterian churches. The eyes of the average clergyman seem to be closed to the fact that men can worship his

Creator in the temple of art as well as in the priestly tabernacle of sermon preaching.

They interpret a Sunday concert, even of strictly sacred music, as being somewhat sacrilegious, and are entering a protest to this means (?) of desecrating the Lord's day. I suppose the best way out of the dilemma will be for the Mozart Club to invite a minister to preach a short sermon, thus making the concert a religious service.

When will the narrow-minded men of holy Sunday garments have the scales of prejudice removed from their eyes? Do not these self-same preachers of the Gospel have Sunday evening concerts in their churches, even to the exclusion of the sermons? Consistency, thy name is not always a clergyman!

The Hinrichs Opera Company will be here in February. They will appear at the Duquesne Theatre. In speaking of this well-known house of amusement, both Manager Nelson Roberts and Acting Manager Le Grand White are, in addition to possessing fine managerial ability, skillful in the art divine. On the musical part of the program the former appears in the rôle of a composer and the latter as a soloist on the xylophone, or straw fiddle, as the Germans call it. Mr. White certainly knows how to play this instrument. His skill in hitting the vibrating blocks is "fetching." He is loudly applauded. The new musical director of the Duquesne, Mr. Emil O. Wolff, late of Denver, has very much improved the orchestra.

City Organist Frederick Archer is still attracting large audiences at the Carnegie Hall on Friday afternoons and Saturday evenings.

The Bostonians will be here next week at the Alvin Theatre. They appear in Robin Hood, A War Time Wedding, and Prince Ananias.

Miss De Vore, president of the Pennsylvania College for Women, is arranging with Mr. H. E. Krehbiel, of New York, to give a series of lectures on the Wagnerian drama. This is the college where the genial Joseph Gittings imparts his valuable instruction in pianism. A goodly number of well-known young lady pianists have been graduated from this college who give Mr. Gittings all the praise for acquiring technic.

SIMEON BISSELL.

Not Mr. Thomas' Way.

A NOVEL contest was waged at the Auditorium last Saturday evening. The advertised feature was a symphony program under the direction of Theodore Thomas, but Bach and Brahms' minors were really minor incidents beside the competition. The issue was based squarely on the question, "Is the Artist a Sovereign or a Slave of Popular Whim?" Theodore Thomas maintained that he was king, and completely squelched an audience of more than 2,500 people. The war lasted three minutes and twenty-five seconds, to be exact. The circumstances which led up to the affray were as follows:

The first number on the program after the intermission was Wagner's weird Ride of the Valkyries. The two symphonies which formed the opening part of the concert were extremely wearisome to the average auditor, and Wagner was consequently welcomed with a healthy appetite. The Ride of the Valkyries ends suddenly with the arrival of Brünhilde among her gathered clan, and no sooner had the director's baton dropped than the great audience in the Auditorium thundered out its appreciation. Mr. Thomas bowed magnanimously and then turned his back upon the tumultuous throng. Sixty seconds passed, and still no abatement. The applause came from all over the house and the tiny gloved hands in the boxes added their patter. Every second added to the volume. Two minutes passed, and Mr. Thomas turned slightly round and made a spasmodic bow. This action only intensified the desire for an encore.

Mr. Thomas remained as immobile as a statue upon his pedestal, and his figure seemed to swell as the noise continued. His musicians rested their instruments and watched the face of their leader, some anxiously, others smiling broadly. The audience got down to business after the second duck and every soul in the Auditorium realized that it was a fight between itself and Mr. Thomas. The tension became painful, and after nearly three and a half minutes had elapsed the director raised his arms and the clapping came to a sudden stop. Two thousand and five hundred hearts beat rapidly, and certain they were of victory. The violinists had barely drawn out the first chord when they discovered the trick, and had to admit their defeat. The Siegfried Idyl was the following number, but there was almost a constant buzz of conversation in the house until the finale.

"It's a shame," said a lady well known in society circles on the North Side, after the performance, in the lobby. "Mr. Thomas could have granted the request as well as not. It was not good natured. Even if he is a great musician, there is no excuse for such an action."

Mr. Thomas was seen subsequently at his home on Bellevue place, and stated that he would be glad to explain his apparent rudeness. He confessed that he was almost on the verge of making a speech to the audience from his stand, but music hall etiquette forbade him. "My explanation," said Mr. Thomas, "is this: The Ride of the Valkyries is extremely trying to the wrists and arms of the string musicians, who support it almost throughout. Wagner's Siegfried Idyl is a delicate composition, and also taxes the violinists severely. To sustain the tender passages the arm and wrist must be steady. It is

out of consideration for my musicians that the encore was not given. The program is, furthermore, selected with a view to continuity and rhythm. Every composition is considered in its relation to the prior and following productions. The Ride of the Valkyries is a tempestuous piece, while the Siegfried Idyl is quite the contrary. To repeat the first number would have been an injustice to the other."

Mr. Thomas did not mention the fact that the time which elapsed between these two renditions had revived his orchestra thoroughly. The renowned conductor is no mincer of words and allowed Mrs. Thomas to take up the theme after he was out of earshot.

"The idea which seems to be rooted in the public mind that Mr. Thomas is opposed to encores is a wrong impression," remarked Mrs. Thomas, who, despite her close daily relations with the conductor, admires him from a distance. "Mr. Thomas is always ready to give an encore when it does not injure the rest of the program. People do not know how much time and conscientious study are devoted to arranging the list of numbers for these concerts. The effect of one and the other must be taken into mind, and repetition is apt to destroy the purpose of the program as a whole. Moreover, Mr. Thomas from his position can easily decide from what locality the applause comes. If it comes from a certain portion of the house or from a group he pays no attention to it, of course. But when it is general he almost always repeats the number, if it is possible. The first piece in the opening concert of this season was encored. There have been several this season."

"Is it true that Mr. Thomas is averse to giving an encore to Blue Danube when a classical masterpiece passes unnoticed?"

"The instance referred to was when Strauss' Blue Danube was on a request program. Mr. Thomas likes Strauss' music and he is willing to have it included in the program, if the people want it. It depends entirely upon the rest of the program, though, and Mr. Thomas would have decided objections to playing it at a symphony performance, for instance. But there is little demand for such music now, as Chicago is becoming a great musical centre and the taste is rising steadily, as you will see by comparing the request program for the coming concert with the lists of last season. Mr. Thomas resisted the demand for 'popular music, more popular music,' until the public has been cultured to such a degree that we rarely hear this cry now."

"The times have changed since Mr. Thomas was at the old Exposition Building on the lake front. The music was of a simpler cast and more varied than contemporary programs. An encore was demanded after almost every piece rendered, until it became annoying. This was encouraged considerably by the fact that the numbers were short, as a rule. The long symphonies played to-day do not permit that unless all the movements are repeated. The manner in which programs are made up now is much like setting the stones in a breastpin. A jeweler will not place one stone beside another unless the color effects harmonize."

Mrs. Thomas was asked if the Brooklyn Orchestra Society had extended a call for Mr. Thomas' services, as currently reported.

"No. The statement is groundless," Mrs. Thomas said. "It probably grew out of Mr. Thomas' agreement with the society to play two concerts in Brooklyn. He is well liked in the East, but he has no idea of leaving Chicago."

Mr. Thomas' antipathy to encores has been remarked a number of times. Chopin's Funeral March, of which almost invariably a second hearing is demanded, was on the program two weeks ago, and although this desire was general Mr. Thomas did not heed the appeal. The succeeding piece was drowned in applause for at least two minutes and the temper of the audience was plainly ruffled at the rebuff. Mr. Thomas is alone in his stand against encores. Anton Seidl, Damrosch and Sousa indulge this popular desire, if not too unreasonable. Paderewski made a show of refusal at his recent recitals, but his courage was no match for the enthusiasm of a Chicago audience, which, however, is too often unreasonable in its demands.—*Chicago Evening Post*, January 30.

Cady Piano Recital.—Miss Harriette Cady gave a piano recital on Saturday afternoon last at the Waldorf, assisted by Mr. Frank Potter, tenor, and Victor Harris accompanist. Miss Cady, who is a pupil of Leschetizky and Schytte, is a pianist of taste and finesse. Her program was a light one.

Special St. Agnes' Music.—The Feast of St. Agnes, at St. Agnes' Church, with William Ambrose Brice, organist and choir director, was celebrated on Sunday last, the 26th inst., by a very fine sacred program. Mr. Brice was assisted in his solo work by Miss Marie G. Keyes, soprano; Miss Margaret Keyes, alto; Sig. Carlo M. Spigaroli, tenor; Mr. Max Treubmann, baritone, with a second professional quartet, an augmented chorus, and Miss Inez Carusi, harp; Mr. S. Van Praag, violin, and Mr. C. Krill, cello. It was a very brilliant morning of church music.



THE STYLE OF PALESTRINA.

"Pure and simple music thoroughly original and in perfect harmony with the words of sacred text, which must not be transposed."

JUST at present the style of Palestrina is so frequently and so widely quoted that a brief study of what that style means and of the circumstances which surrounded and conducted to its advent will be interesting.

The Maestri Fiamminghi, who in 1500 had invaded Rome to their literal possession, created or formed a school of their own, whose peculiar system of composition was as follows: Through counterpoint, an ecclesiastical or popular air—never mind which, so long as it fitted itself to the ears and to the fancies of these then sovereigns of church music—was changed or "swelled" into a choral for religious service, or into a "sacred composition." (I hardly need mention the names of Dufay, Binchois, Fugues and Eloy as maestri of the school, who even under the load of the many and curious disadvantages of that time so distinguished themselves as to leave brilliant pages on the art and records, for which the whole world of music is grateful and always must be; the strange character of their contemporaneous musicians makes their own work the more remarkable).

The compositions of these maestri took their names from the musical subject or aria on which they were constructed, as, for example, the masses by Dufay being evolved from the popular provincial songs, *Si la face ai pale*, or *Les femmes étaient*, or *Au bord de la fontaine*, or *L'homme d'arme*, were so known and designated even by the musicians themselves. In the construction of this "composition" one voice always retained and carried the original air "teneva la aria," as they said (hence the word tenor, as this voice, or individual rather, was called the "tenore"), while the others sang around and about it, according to the then existing rules of counterpoint. Sometimes the air was used rotatively, in the form of a canone; this was indeed the birth of the canone or round, as we English speaking people designate the form. As time went on the school developed greatly in the use of counterpoint (for art must develop in the hands of serious talent, no matter what the circumstances), especially under the treatment of Okeinghen, Orehch, and last—but greatest of all—Jusquin des Pres, who was the true inventor of what we may justly call pure melody.

Martin Luther, declaring Jusquin des Pres the greatest maestro who had existed, said of him: "The other masters were servants of the notes, being forced to write as the musical characters demanded. Jusquin des Pres alone made the notes serve and obey him." The Flemish maestri gave great attention to the development of technicality; they were, in truth, inventors of the Formula Scholastica: progression, canone, imitation, fugue; but, alas! there was in general very little religion about this development, whose main object was ostensibly "to add to the beauty of religious service." While the form of the music was remembered and the rules of counterpoint were followed, the words of the sacred text were many times forgotten, or made but a part in the very strange and decidedly unreligious jumble that grew out of this condition which allowed the tenor to sing (for the sake of making the fundamental aria intact) *Les femmes étaient*, while the other members of the choir sang in accompaniment and in the church itself *Te Deum Laudamus* or *Domine Vobiscum*!

Naturally such conduct gave rise to great scandal, the devout who listened to the melodies being unable to drive from their minds the profane words of the provincial songs—words that were very many times quite contrary to "cose religiose." It was by reason of this scandal that the Council of Trent (1564) issued a decree to exterminate all music from the churches except the real canto fermo, old Gregorian chant. It was Pius IV. himself who, feeling the divine power of pure music, saved the Church from the catastrophe of its banishment, by appointing a commission of two, the Cardinals Vitalozzi and Borromeo, to search carefully for circumstantial evidence that the decree of the austere churchmen who formed the council should not be confirmed—an opinion these two eminent ecclesiastics shared to the full, and gladly verified through the *Te Deum* of Costanzo Festa, and the *Improperia* of Pier Luigi da Palestrina.

To assure themselves of the possibility of continuing the serious, elevated character which marked this music (the *Improperia* being preferred), the commission ordered

Palestrina to compose a mass "pure and simple in style, thoroughly original, and in perfect harmony with the words of sacred text, which must not be transposed."

Palestrina wrote not only one but three masses in obedience to this command, all of which were performed the following year, one being of such dignity and grandeur that its praises were sounded all over Europe, and it indeed performed the high office to which it was dedicated, that of saving sacred music from extermination and of exalting it even above the hopes of those who had espoused its cause against the most powerful opposition. This, I hardly need recall to your memories, was the mass which Palestrina dedicated to the memory of Pope Marcellus (*La Messa di Papa Marcellus*). The new "style" was accepted as a reform and came on the scene with the support of the powerful favor of the Sovereign Pontiff and of the cardinals, who, with almost prophetic insight, seemed to see what its future might be. After listening to Palestrina's mass to Pope Marcellus, the reigning pontiff said: "These are the harmonies that John the Evangelist heard in the celestial Jerusalem, and that another John (Giovanni Pier Luigi da Palestrina) has made audible in the terrestrial Jerusalem."

The singers of the papal choir, preferring their own intricate style of counterpoint, contested the reform with all their might and with considerable strength. But Palestrina's patrons and disciples were stronger than his opponents; the "new system" triumphed, and its head and supporters, banding together "for the propagation of the reform and of the pure style of music," formed a powerful society under the patronage of Santa Cecilia (according to the usages of that day), which, growing always stronger, was soon officially recognized as a congregation—the Congregation of Santa Cecilia—and became, in its turn, the parent of the academy which still bears its name, and maintains in the fullest sense of the word its fundamental principle, "the propagation of pure music." But now we are touching another story—"quite another story;" we are arrived at another leaf of history which belongs really to the fine old academy and splendidly equipped liceo itself. We will reserve the pleasure of turning this leaf for the occasion of the detailing of Santa Cecilia's cordial and generous gift to our own ambitious young musicians. I may say, however, that this will come soon, very soon, for the details are now rapidly approaching conclusion in the hands of the *Assemblea Generale*.

As to the place the Congregation of Santa Cecilia held in those days I will add only this at present—that all musical compositions were obliged to be submitted to it before they could be presented for introduction to religious worship, and that on the dictum of the Congregation—of which Palestrina was the head—depended all acceptance or refusal. In this statement alone may be seen some of the power of "the style of Palestrina." Some time we may consider San Filippo Neri and the oratorios he (the originator of this grand form of sacred music) taught his young pupils to sing in early morning from the amphitheatre terraces he made for them on that slope of the Janiculum which looks across Rome and the Tiber and the grand sweep of the Campagna to Soracte—Horace's Soracte—and the Alban and the Sabine Hills and Monte Cave, to whose splendid crowning temple of Jupiter Latiaris the grand old Romans used to go for the celebration of the victories for which they had prayed and plotted in the beautiful vale that nestles low at its feet, encircling the strange Lake of Nemi.

It is just behind Tasso's Oak—this little amphitheatre from which such majestic echoes have sounded through the world—and these three men, Palestrina, San Filippo and Tasso, whose works are among the most colossal monuments of the sixteenth century, were all denizens of one city, working side by side under the same circumstances, which became individual influences as widely separated as the seas, and under the same patronage, but with vastly different emotions and results. What a trilogy they were—Palestrina, Prince of Music; San Filippo, his dear friend, father of oratorio; and Tasso, the second Hamlet!

I have several times referred to the great love for and interest in the Academy and Liceo of Santa Cecilia cherished by Her Majesty Queen Margherita. The Queen of Italy is a thorough and finished musician, singing very sweetly, especially the German *Lieder*, of which she is so fond, playing the piano with great expression, and giving many charming proofs of her skill and talent in composition. Her Majesty is deeply versed in musical lore and musical history and is a most able and impartial critic. Her love of music and of rare musical antiquities is so well known that I doubt if another sovereign in the world has such a store of musical literature and musical score, both printed and in manuscript. Her musical library is indeed a treasure house, and one of Her Majesty's most treasured of treasure houses; from it she has recently drawn the material for a rich gift to her beloved and honored Accademia, the addition to its already splendid biblioteca of more than three score rare old manuscripts and volumes, mostly of the sixteenth century.

Notable among these precious volumes we find the first book of the "eterni mottetti" of Orlando di Lasso—a splendid edition published by Girolamo Scotto in 1587; the

sacred music of Praetorius (published in nine volumes, from 1605 to 1620); Alessandro Striggio's "primo libro dei Madrigali, a 6 voci—Canto, Alto, Tenore, Basso, Quinto, Sesto," published in Venice by Francesco Rampassetto (1566). The library of Santa Cecilia is the one Italian library that possesses a complete example of this work. In the Liceo Musicale of Bologna the Tenor alone is found.

The last mentioned work is in the style of many volumes in this very important donation of Her Majesty—that of the madrigals which were so much in vogue during the sixteenth century. The madrigal is the musical form which was most widely diffused in Italy during the epoch of the Renaissance. These compositions are made "over," as one might say—little poems or poesies whose object it is to evolve a single concept or image, and they were all, whether declarations or plaints of love, addressed to the ladies. All the great musicians of the time—even Palestrina and Nannini—composed much madrigal music, as a recreation from their more serious labors, it may have been; and all their great contemporary poets devoted themselves to framing these pretty compliments and declarations and plaints in the sweetest and most vivid language; as witness this charming madrigal of Tasso, who wrote an entire volume of madrigals.

Gelo ha Madonna il seno e fiamma il volto
Io son ghiaccio de fora
Eho il fuoco in seno accolto.
Questo avvien perche Amore
Sulla sua fronte alberga e nel mio petto
Ni mai cambia ricetto
Si ch'io l'abbia negli occhi, Ella nel core.

This pearl of madrigals was set to music by Gesualdo, Prince of Venosa, of the lineage of the Duchess of Venosa who is to-day one of the Academy of Santa Cecilia's warmest and ablest patrons.

These madrigals were written for four, five or six voices, and were originally to be sung unaccompanied, like the music of Palestrina; being of an entirely different nature, though decidedly more "contrapuntistic," they made an admirable outlet for the talent of many of the would-be religious composers, who it seems after all didn't care so much what they were composing provided they were allowed to compose. When later on for greater variety instruments were added, the instruments played in unison with the voices, each adapting itself to some particular part. It was il grande modo for the ladies of the highest Italian aristocracy to entertain their friends in their beautiful and spacious gardens, especially at family festas, when the weather permitted, by singing these madrigals.

In the splendid courts of the Medici and the d'Este, of Mantua, of Padua and of Venice, madrigal singing was the favorite diversion. It is little wonder that such lovers as Torquato Tasso lingered and listened long, in such incomparably splendid and luxurious surroundings as these, to the words of their own poesias falling from such lips as those of Leonora and Lucrezia d'Este; that the heart of the one beat high with pleasure at the acceptance of his poesias by such charming divinities, and that the other was moved and flattered by the beautiful homage such genius paid them. Among the most famous madrigalists of this time were Cipriano de Rose, Alfonso della Viola, Zarlino, and the Prince of Venosa whom we have already named as setting the accompaniment to Tasso's beautiful madrigal.

But he who excelled among all these madrigalists, he who was called "il più soave cigno d'Italia," was the famous Luca Marenzio. (We must bear in mind that these musical madrigals were written as orchestral music in written to-day; that is, each part by itself in a little volume.) Queen Margherita's gift includes several volumes of Marenzio's "sweet songs" and makes Santa Cecilia the fortunate possessor of the gem of the Marenzio collection—the fourth book of madrigals—complete, the parts given by Her Majesty, through strange coincidence, fitting into the parts contained in the biblioteca before the gift; though, to make it still more strange, the two sets are each of a different edition. Santa Cecilia is thus the only liceo or academy which possesses this valuable work intact.

Gounod's *Romeo and Juliet* is being rehearsed for an early presentation. This opera is quite new for Rome, and great interest is felt in its production; but Gounod, *Faust*, the Villa Medici will always be lovingly associated in Italian and especially in Roman minds. There is no other foreign composer who holds Gounod's place with Romans, or I might almost say with Italians. They always think of the whole beautiful story and grand evolution of sublime genius that transpired at the head of the Pincio gardens, below which lay the great panorama of the city that personated every shade and every phase of life and of character; the panorama fresh, pure-hearted young girls, laughing children, ennuied men and women of the world, long-robed students, travelers from every land, come to view from the great terrace below the Medici, and viewing, are silent, while the shadows lengthen and the gold behind St. Peter's deepens, and the Angelus bells ring out from above, from below, from all around in such harmony as no other city in the world can rival, while the mimosa flings out its subtle perfume and the grotto sprays of the Pincio

side thread their clinging ferns with pearls, and the fountains in the Piazza of the People change into streams of silver, and a great, grand silence settles over all!

After Romeo and Juliet there will be the *Mefistofele* of Boito and then *La Bohème*, and all the time pretty new ballets like the *Nozze Slave* and *Fede* and *La Maladetta* will be introduced, and exquisite incarnations of grace like *Edea Santori* (if such another can be found) will dance themselves into the hearts and favors of Rome's elect.

The new *Società del Quintetto*, of which I have already spoken, made its bow to the public as a quintet last Friday. I say "as a quintet," because each one of its members, individually, is a firmly established favorite in the musical world of Rome; but it is one thing to play as a soloist and another thing, quite another thing, to appear as a quintettist. It is, as I said, a very young quintet, but it is full of brilliant promise; if each member has not yet quite gauged the balance of the other's power, or intimately read the method of his interpretation, it is not a wonder—indeed the wonder would be if the contrary took place!

The *Sala Costanzi*, a fine *sala di concerto*, one of the finest in Rome, acoustically considered, in a wing of the *Costanzi Theatre*, was the locale of the concert. The very select company that filled it quite to overflowing was in itself evidence of the strongest kind as to the favor with which the Roman public is disposed to regard this quintet. I arrived just in time to hear the last page of the first number, Beethoven's quartet (op. 16) for piano, violin, viola and 'cello. The pianissimos were given with exceedingly graceful touch, and the final chords were rich and powerful. If the entire quartet were given in like manner the applause that acknowledged this first number was richly merited indeed. Not only the director, Signor Luigi Gulli, was called out again and again at the end of this first number, but each of the other musicians as well, and then a great buzz of pleasure went through the *sala*, and the warm friends the young musicians have won through talent and genial, gentle courtesy combined exchanged hearty handshakes with each other, as etiquette would not permit them going on the stage to shake hands with the musicians who had again proved themselves artists in this new combination, and pleased "I was sure of it!" were spoken in the loudest kind of sotto voce all about.

The second number, Mendelssohn's quartet (op. 44, No. 2) for two violins, viola and 'cello, was rendered with a sympathetic intelligence that was little short of absolute perfection in some parts; especially pleasing were the delicate execution of the scherzo and the exquisite song interpretation of the melody in the andante. The attack throughout was strong and vigorous; the accent was splendidly defined, and the unison was remarkably good, while the sentimental and pianissimo passages were simply exquisite. If there was a fault, it was that the piano, sometimes carried away by the beauty of what it was interpreting, forgot that it was no longer solo. But this is a perfectly natural fault and one that a little time and some experience will be sure to remedy.

The last number on the program was Brahms' quintet, op. 34, for piano, two violins, viola and 'cello. Here the pianissimo passages were even more beautifully played than in the Mendelssohn number. If there was a little weakness at certain points of this movement, it was more than compensated for in the delicious sweetness of the melodic rendering in the next movement, the lightness of the scherzo and the splendid power of the finale, especially of the piano, which was simply grand. The first violinist of this quintet, Sig. Fattorini, is a veritable artist: his bowing is full of grace and at the same time of power, and he is thoroughly in touch with the masterpieces he helps to interpret; he is, as I said, a true artist, and he is most excellently supported by the other stringed instrument members of the quintet, Sig. Marengo, viola; Sig. Zampetti, second violin, and Sig. Bedetti, 'cello.

As for Signor Gulli, he is not only an artist, but a maestro of the piano. He is one of the youngest among the finished piano soloists and concertists of Rome, but he is certainly one of the most brilliant and most promising. He doesn't "play." He makes the piano tell the story the composer has written in such a way that the whole audience can interpret it too. The quintet is essentially a Roman one, and its organization adds another to the long list of musical attractions of the most purely artistic quality and fibre Rome has to offer in rich store. More of the new quintet in my next—after the coming concert—though it will be a rather trying time for its appearance, just after Sgambati's splendid new mass is rendered by the Philharmonic Society, in the Pantheon, an event which takes place next Thursday.

The *Sala Dante* was crowded the other day at the second concert of the *Orchestra Romana*. The program was simply delicious in its composition, every number affording the greatest possible variety to its predecessor. The Brahms number (the second symphony, in re. op. 73), on a magnificent harmonic construction, told the story of not one life, but two; the difficulty, the groping after light, the trials that came, the doubts, the peace, the triumph all were there and we felt them all through Finelli's masterly inter-

pretation. After the Brahms symphony came that delicious little morceau, Saint-Saëns' *Le Rouet d'Omphale*. How the little wheels moved and spun, as it seemed, fairy threads in and out, while the fairies themselves seemed dancing fairy measures! The Queen was delighted with this number.

The last presentation of the program was Smetana's overture to *La Sposa Venduta*. It was a perfect dramatic dialogue! It might have been called *The Taming of the Shrew*, only this shrew—as I whispered to my neighbor—was less obliging than Shakespeare's, for she refused to be tamed. She tried to plead with her irate lord and master, but her pleadings invariably broke into scoldings; he tried to compassionate, but a chance outburst of hers changed the amelioration of his passion into fiercer rage than before, and then they both raged and railed together! The program was a perfect innovation for the *Orchestra Romana*, but everybody enjoyed it to the full. One charm of Pinelli as a director is that he not only directs con amore, but that he understands his audience and is always giving them some delightful novelty. The next concert will take place on the 25th, and a young Italian pianist, the Signorina Bonuci, will play the piano score of Beethoven's concerto in sol, No. 4.

The Ministry of Public Instruction has just passed a law for the incorporation of military band instruction in the liceos of the kingdom. This new law is one of the results of the splendid report Alessandro Vessella, director of the communal concerts and municipal band of Rome, and one of the most erudite, able and conscientious musical authorities in all Italy, made of the band concourses or competitive concerts at the *Villa Borghese* during the September 20 fêtes. I have said elsewhere that "these fêtes were not only splendid in their literal fulfillment, but in their practical and moral results, and thus history will record them." In this very thing lies one of the evidences of what I have said. It has been rightly judged, through the Maestro Vessella's report, that "the elevating power of military bands on the people, provided these bands are composed of musicians properly trained, is of the greatest importance," and so it has become, what it should be, the care of the kingdom to train the musicians.

Next Monday evening the *Associazione della Stampa* gives its first official housewarming in the elegant new quarters (formerly those of the *Circolo Nazionale*) in the form of a concerto di beneficenza in its fine *sala di concerto*, the *Sala Colonna*, as it has been named from its position. The wonderful young Hungarian violinist Pécskai is to be the star of the occasion and will give a concert himself the following afternoon in the *Sala Dante*. The first number of his program will be Ernst's famous concerto, a tremendous piece of work for a boy of fifteen years, but from what I have already heard of him he is sure to do it—tremendously!

Monacchesi, first violinist of the Queen's Quintet, has a young pupil who is already doing remarkable work, Ranieri by name. And the other day, quite by accident, too, I came across a graceful little lassie of only thirteen years who plays the harp with rare intelligence and sweetness. More of them both another time. THEO. TRACY.

Dannreuther Quartet Concert.

THE second concert by the Dannreuther String Quartet took place on Thursday evening last, the 23d inst., in Chamber Music Hall. The quartet was assisted by Mr. Paolo Gallico, an intelligent and accomplished pianist.

It was Boston Symphony night, so that a peep in at what the gentlemen were doing was all that could be taken. Their program was composed of the Rubinstein quartet, op. 17, No. 3, in C minor, a prelude e menutetto of G. Andreoli, and the quartet of Richard Strauss, op. 13, in C minor, for piano and strings.

The combination is in good form, the ensemble sympathetic and precise, and their work shows plenty of spirit, buoyancy and authority. They played the *molto lento* movement of the Rubinstein work beautifully, with smooth singing breadth, and the moderated *con moto* following was steady and sonorous. Mr. Dannreuther has dropped at once and forever an old-time indecisive manner and now heads his quartet with a sterling authority.

Tone was pure, and careful rehearsal a matter of evidence. There was the usual nicely sized clientèle, which, however, the concert deserved to have larger if the irregular contingent had not been taking in the Boston Symphony.

Hirsch Concert.—A concert was given on Wednesday evening, the 23d inst., in Steinway Hall by Miss Fannie Hirsch, soprano; Mr. Eugene Bernstein, piano; Mr. Nathan Franko, violin, and Mr. David Guber, 'cello. Both Miss Hirsch and Mr. Franko are artists who always uphold a pure artistic standard.

The Æolian Concert.

A REPRESENTATIVE audience filled the pretty Mendelssohn Glee Club Hall on Tuesday evening of last week, the occasion being the concert given by the Æolian Company. Among those present were a number of the city's social leaders and many prominent musicians, pianists, organists and singers—an audience on the whole well capable of detecting any weak points in the work of the artists interpreting the program or the Æolian, upon which fell the burden of the instrumental part. The repeated applause showed that none fell below the standard expected.

The following program was given:

Prelude and Fugue in D major	J. S. Bach
Æolian Pipe Organ—Mr. V. Toledo.	
La Juvie, Se pel rigor	Halévy
Mr. J. Armour Galloway.	
Concerto No. 1, Adagio, Allegro Energico	Bruch
M. Achilles Rivarde.	
Overture, Tannhäuser	Wagner
Æolian Pipe Organ—Mr. Richard Henry Warren.	
I Vespri Siciliani, bolero	Verdi
Miss Lillian Blauvelt.	
Concerto, op. 25, Molto Allegro	Mendelssohn
Mr. F. Toledo.	
Symphonie Gothique	Ch. M. Widor
(First time in America.)	
Æolian Pipe Organ—Mr. V. Toledo.	
Still wie die Nacht	Bohm
Fond Heart, Farewell	Hope Temple
Mr. Gordon.	
Romance	Svendsen
Hungarian Airs	Brahms
M. Rivarde.	
Faust, Church Scene and Trio Finale	Gounod
Miss Blauvelt, Messrs. Gordon, Galloway, Toledo and Chorus.	

To speak *in extenso* of the work of the soloists is but to repeat what has been said before regarding them. The program was one well calculated to bring out the best of each, though none of the vocal numbers or the violin solos made any extraordinary tax upon the powers of any of them. Miss Blauvelt was in excellent voice and sang with the intelligence of expression and technical excellence for which she is a famous. M. Rivarde's numbers called forth his virtuosity and musicianship, his playing of the Brahms number proving his complete mastery over technical difficulties. His tone in the Bruch number was magnificent. Mr. Galloway has a fine bass voice, which he uses with intelligence, and Mr. Mackenzie Gordon, though not up to some of his former efforts, sang with taste and pleasing effect.

The most comprehensive feature of the concert and therefore entitled to the most consideration was the Æolian, which in a variety of tasks proved itself all and more than has been claimed for it. If we are to consider its exposition on this occasion in the light of a critical test before a critical audience its reception was a triumph.

If it is to be considered as an artistic instrument without reference to an appeal to public favor, as an instrument that marks a perfection in mechanical improvements, as a new force in musical life, as an instrument possessing hitherto unexpressed resources, its work on this occasion stamped it as one of the most notable improvements in musical instruments of the century, a marvel in its adaptability.

This is strong praise, but none too strong, as might be expected from a purely mechanical standpoint in solo work, and as an accompanying instrument the Æolian was letter perfect. That was to be expected. The surprise, even to those who thought themselves fairly well acquainted with its musical possibilities, was in the variety of effects of which it is capable, its light and shade and the entire absence of the mechanical element. By this absence the only vestige of prejudice against the Æolian must be obliterated. It was not and is not a mechanical instrument—at least the listener is totally unconscious of the fact. It is more—it is in every respect artistic in itself.

What better test of the Æolian pipe organ could there be than the *Tannhäuser* overture and the *Vorspiel* from the *Meistersinger* played by Mr. Richard Henry Warren? It was an entire orchestra, as far as an orchestral arrangement can be played on a great pipe organ. The Bach fugue was another test, and any who have heard that fugue played by organists like Guilmant and Archer can be assured that the Æolian did not fall short of a complete and most masterly duplication of their rendering of it. There was an accuracy had that could not be surpassed by any organ virtuoso.

As an accompanying instrument the Æolian grand demonstrated that it is all the most exacting artist could require. There was a precision of attack and a fullness of support to singer, violinist and pianist that were a little short of marvelous. Apart from the artists who participated Mr. V. Toledo should be singled out for special praise for his wonderful direction of the Æolian as solo and accompanying instrument. The concert was a most enjoyable one, from the revelation of the artistic possibilities of the Æolian. That instrument evoked great enthusiasm from the large audience, the professional musicians present being foremost in their demonstrations of approval.

The Æolian won not a success alone—it was a triumph.



ONLY three weeks more at the opera. Last week there were no first nights except *Falstaff*, which was given on Wednesday with the following cast:

Mistress Ford.....	Mme. Saville
Anne.....	Mlle. Lola Beeth
Mistress Page.....	Mlle. Kitzu
Dame Quickly.....	Mme. Scalchi
Fenton.....	Sig. Cremonini
Ford.....	Sig. Campanari
Pistol.....	Sig. Arimondi
Dr. Caius.....	Sig. Vanni
Bardolph.....	Sig. Rinaldini
Sir John Falstaff.....	M. Victor Maurel

(His original character.)

Conductor.....Sig. Seppilli

It was a performance that deserved a big house, yet the attendance was rather slim. Maurel is at his best as the lecherous old wine bibbing knight. He sang L'Onore with infinite dramatic expression and in loud voice. Quando ero Paggio was sung three times, so greedy was the public for this delightful little scherzo. Saville was very neat and pretty as *Mistress Ford*, and Kitzu a decided improvement on her predecessor of last year. Beeth was too angular, but sang very well, and Cremonini made a handsome *Fenton*. Campanari shared the honors of the evening with Maurel. His jealousy aria was most artistic. Arimondi and Rinaldini contributed good comedy work, and Scalchi was wholly delightful as the ironic and mischief loving *Dame Quickly*. Seppilli conducted with much tact and genuine enthusiasm.

A crowded house witnessed Lohengrin last Thursday afternoon, with Nordica, Brema, Jean and Edouard de Reszké and Livermann and Kaschmann in the cast. It was a noteworthy performance. Mr. Seidl conducted. It was the second and last special matinee of the German series.

Mefistofele was announced for Friday night, but, Calvé being indisposed, Faust was substituted.

At the matinee Melba and Calvé appeared in Lucia and Cavalleria Rusticana. Why not allow Calvé sing the Lucia music and give Melba a chance to improve her acting in Mascagni's little opera? This only by way of variety.

Saturday evening the opera house was jammed, for it was a popular performance of *Il Trovatore*. Nordica being sick her place was taken by Sophie Traubmann, who made a signal success. Russitano sang very well, but was so greedy for encores that he sang Di quella pira without Seppilli, the orchestra playing without their leader. For this the little tenor deserves a reprimand.

At the Sunday night concert this was the first part of the program:

Overture, Masaniello.....	Auber
Barcarolle, Giacomini.....	Ponchiello
.....	Signor Campanari
Frühlingzeit.....	Becker
Blumen Orakel.....	Mascagni
.....	Mlle. Lola Beeth
Air of the Tambour Major.....	Thomas
.....	M. Plançon
Schmerzen.....	Wagner
.....	Orchestrated by Mottl
Erikonig.....	Löwe
.....	Orchestrated by Anton Seidl
.....	Mlle. Marie Brema
Violin solos—	
Albumbblatt.....	Wagner
Mazurka.....	Wieniawsky
Moto Perpetuo.....	Paganini
.....	Herr Frans Ondrick
Bacchanale, Sylvia.....	Delibes

Nordica being still indisposed her place in the *Stabat Mater* was filled by Clementine de Vere-Sapio. Scalchi, Manguière and Plançon were the other soloists in Rossini's hackneyed work.

Last Monday night *Manon* was sung for the first time this season.

Manon was the production on Monday night. This was not the first performance at the Metropolitan of Massenet's setting of the Abbe Prevost story, for that was given last season with Sibel Sanderson in the title rôle. Melba was the *Manon* on Monday night, and practically allowed us to hear the vocal possibilities of the rôle in absolute perfection for the first time. She sang deliciously, at times almost naively, and in view of her recent reduction in physique managed to look sufficiently ingenuous. Her costumes were perplexingly gorgeous in Acts II. and III.

The menuet eluded by Sanderson in her below par con-

dition last year Melba attacked bravely. It is a genuine Melba number, and she sang it brilliantly. But really her best effects, because the most novel, were a pretty simplicity and an ingenuous coquetry in singing, which, compared with her monotonous powers of even a year ago, make her worthy of a medal.

She lacks in comedy the Sanderson spirituelle touch with its piquant, insinuating Gallic flavor. Nor is she a seductive courtesan, but she is very winsome, very youthful, bravely gowned, and she sings with the boldness and freshness of a lark let loose. She suffices.

Jean de Reszké presented the same finished picture of *Des Grieux*. It is well remembered here in its carefully considered beauty of detail. He was in good voice, sung in the duet *Nous vivrons à Paris tous les deux* delightfully with Melba, and covered himself with glory in the Fuyez, nouce image at Saint-Sulpice, when the audience in turn consented to cover him with flowers, which, however, did not tempt him to repeat it.

Maurel as *Lescant* evoked a score of dramatic possibilities. He gave a superbly finished multi-hued picture full of illuminate skillful touches. Vocally it means nothing, but as a means for Maurel's comedy the part will be a worthy addition to his repertory.

Plançon sang nobly as the *Comte des Grieux*, and looked imposing. Castelmery is admirably cast as *Guillot*, and speaks his lines like a newly arrived spirit from the *Comédie Française*.

The improvement in this season's production hinges on the vocalization of Melba, instead of the exquisite, delicate, almost microscopic, histrionic finish of Sanderson. The public prefers the singing. Then the casting of a native Frenchman, and such a subtle actor as Maurel, as *Lescant* lifts an average rôle into pictorial and dignified prominence. Sanderson's Gallicism was missed, and her pretty French syllables had no replacement.

Bauermeister sang *Pousette*, Clara Hunt *Rosette*, Mme. Van Cauteren *Javotte*, and De Vries was *De Bretigny*. All ran smoothly. Bevigiani conducted. The house was crowded.

We append the cast:

Manon Lescant.....	Mme. Melba
Pousette.....	Mlle. Bauermeister
Rosette.....	Clara Hunt
Javotte.....	Mme. Van Cauteren
Le Chevalier des Grieux.....	Jean de Reszké
Le Comte des Grieux.....	Plançon
Guillot.....	Castelmery
De Bretigny.....	De Vries
Lescant.....	Maurel
Conductor.....	Signor Bevigiani

Here are the operas for the week:

Wednesday evening, January 29, joint appearance of Mme. Calvé and Mme. Melba, Bizet's opera *Carmen*; conductor, Bevigiani; Mmes. Calvé, Bauermeister, Van Cauteren and Melba (as *Micaela*); MM. Lubert, De Vries and Ancona. Conductor, Bevigiani. N. B.—Mme. Melba, to oblige the management, has kindly consented to sing *Micaela* on this occasion.

Thursday evening, January 30, ninth of the series of German operas. *Tristan und Isolde* (last time). Mmes. Nordica and Brema; MM. Jean and Edouard de Reszké, Riedl, Mirsalis and Kaschmann. Conductor, Seidl.

Friday evening, January 31.—Verdi's opera, *Falstaff*; conductor, Seppilli; Mmes. Saville, Lola Beeth, Kitzu and Scalchi; MM. Cremonini, Campanari, Arimondi, Vanni, Rinaldini, and Maurel as *Falstaff* (his original character).

Saturday matinee, February 1.—Boito's opera, *Mefistofele*; Mmes. Calvé and Mantelli; MM. Cremonini and Ed. de Reszké. Conductor, Seidl.

Saturday evening, February 1.—At popular prices, Meyerbeer's opera, *Les Huguenots* (The Huguenots); Mmes. von Januschowsky, Marie Engle, Bauermeister and Scalchi; MM. Russitano, Arimondi, Castelmery, Delongprez, Viviani, Vaschetti, Vanni, Rinaldini and Ancona.

Sunday evening, February 2.—Eleventh popular Sunday concert, when will be performed Hector Berlioz's dramatic legend *La Damnation de Faust*. Soloists, Mme. Nordica, MM. Lubert, Castelmery and Plançon. Increased chorus and orchestra, under the direction of Mr. Seidl.

Monday evening, February 3.—First and only time this season of Wagner's opera, *Die Meistersinger*, I Maestre Cantori; Mmes. Lola Beeth and Bauermeister; MM. Jean de Reszké, Plançon, Campanari, D'Aubigne, Carbone, Veschetti, Viviani, Vanni, Delongprez, Rinaldini and Edouard de Reszké. Conductor, Seidl.

Lena Doria Devine Recital.—A very successful concert was given on Friday evening last in Hardman Hall by the advanced pupils of Mme. Doria Devine, who have been carefully trained by the true Lamperti method. Among the pupils who gave evidence of their own talent and their excellent instruction were Miss Blanche Duffield, Mrs. Nestor Lattard, Miss Rosa Elsner, Mr. Gray and Mr. Edward Groeschel. The program was extremely pretty and everything went off with éclat.

Choir Re-engaged.—The choir of Dr. Parkhurst's church has been re-engaged for a year from May 1, 1896, as follows: Soprano, Mrs. B. F. Jocelyn; contralto, Miss Gertrude May Stein; tenor, Mr. Barclay Dunham; baritone, Mr. Purdon Robinson.

Bells and Their Legends.

By J. F. ROWBOTHAM.

IF we consider the history of bells, from the sweet ringing angelus to the chiming of the saunce bell, from the tinkling of the sacre to the thunder of the tocsin, a world of romance and of fact stranger by far than fiction lies inwoven in the tale. "The history of bells" belongs principally to the Middle Ages, and we must ever confess that, however much we may sympathize with other bypaths and doings, in *le moyen âge*—that era of moral conundrums and intellectual surprises—we are to the last removed by a broad band of utter unreason from realizing to the full the beliefs and traditions which clustered round the bells. What have we nowadays to quote as a parallel? We may match the feats of the mediæval alchemists by referring to our men of science; we may even make shift to understand the witches by pointing to the modern army of quacks. But for such pure and undiluted credulity as existed in connection with the bells we have no similar instance or comparison. The superstition has been once. *Fuit!* And nothing like it will ever occur again.

In the year 1017, at the town of Verdun, in France, a solemn conclave was held by the civic dignitaries and leading people of the place, with the object of proclaiming a sort of Lady Godiva seclusion, that was to last from 6 o'clock in the morning on Maunday Thursday till sunset the same day, during which "no man must go out of his house. Nor even must a woman, unless she blindfold her eyes, open the door or casement of her cottage; but must keep all shut and secure, as if thieves were in the neighborhood, or the Hungarians coming down to ravage the town. Thus must it be, and accursed is the inquisitive person who pries into what he ought not." The reason of this quaint and extraordinary edict was that the bells of the church might have free liberty to ease themselves from their bell ropes and go on a voyage through the air to Rome, in order to keep Good Friday at a sort of tintinnabular parliament which was held on that day in the Eternal City. To this annual assembly all the bells in Europe were more or less inclined to go. Some did, and some did not; but in the former case they invariably brought good luck on the inhabitants of their peculiar parish, and therefore the peregrination was by all means to be encouraged. Now, some wiseacres at Verdun had hit upon the idea that the parish bells had refused to go to Rome the last year or so, owing to some "peeping Tom" who made a point of surprising them just as they were making the last preparation for their journey. Hence this extraordinary edict of the mayor and councillors.

Can we imagine anything more grotesque? But the superstition was not limited to this favored locality, but was diffused pretty generally through Europe, that the bells might any morning in Holy Week be found missing from the belfries; and it was a common custom to keep the belfry doors always shut during that period—in order, of course, that no one might convict the truants *en flagrant délit*. How, then, was the journey managed to and fro? Did they float, or did they fly? The most abnormal and incredible way of the two was preferred by the *savans* of the period. They flew. Their circumference turned into wings and flapped with its bossy metal like the pinions of birds, cleaving the air at terrific pace till Rome was reached. A convincing proof of the exact theory of flight was forthcoming, from the case of a bell which had grown tired on the journey and had sunk into a lake, from which it never rose again; but might be seen at the bottom for years afterwards lying semisevered and showing the wings beautifully. Are we in fairyland?

If these were the doings of the bells when out of the belfries, their potency and prestige increased tenfold when in. Reared in their moss grown turrets, and lords of the powers of the air, as they seemed to the simple folk of the time, they were regarded with a veneration which even surpassed what was paid to the church or clergy. They passed into palladiums of their towns or villages, and more prayers were uttered for the safety of the bell than for the salvation of the sinner. The bell, from what cause we know not, was reputed to drive away diseases and distempers, and, in a word, banish every harm from those who lived within hearing of its toll. When a curate went to visit the sick, he would have a small model of the parish bell carried before him by an acolyte, which should cleanse the air like some fumigating drug. When a priest said mass it was the practice in many parts of Europe to throw a net of bells over the vestments, with the intention that they might clear the air by their tinkling of all corruption and impurity. They were to be the miniature copies of the great bell in the belfry, and were to repeat in the case of the individual priest what the other was effecting for the whole congregation. But this was scarce a moiety of what the bell could do.

Fulgura frango, dissipio ventos
(Lightning and thunder I break asunder, the winds so
I disperse)

was its proud vaunt; and these words, that are inscribed as legends on so many bells, were literally believed by the people of the time. In inference to the possession of so great a power, the bell was appealed to at harvest time to

send fine weather for the crops, processions were organized in its honor, and even litanies sung, with the view of enlisting its active support in favor of the harvesters.

We might be describing the fetishism of some benighted tribe in the heart of equatorial Africa, and not the doings and beliefs of our own ancestors but a few generations removed. Did our great-great-grandfathers—for they were little more—really believe the absurdity that the bell was in a manner alive, about as much so, perhaps, as the savage's idol, and was therefore cognizant of the honors and veneration that were paid it? Most undoubtedly they did. Cardinal Baronius, who is no mean authority on such matters, would go so far as to record the opinion that the bells actually spoke, that their notes were intelligent words, and that there was a meaning in every tinkle from the muffled tones of the *piano* to the uproar of the *fortissimo*. He tells us how bells grew offended at fancied insults, how they revenged themselves on recalcitrant bell ringers, and sometimes emptied the vials of their wrath on whole towns and villages. His account of the great bell of Sens and its indignation is a marvel of credulity and superstition, though equaled in the latter respect by other bell legends of the Middle Ages.

The great bell at Sens, says Cardinal Baronius, had reposed on its bell rope in the steeple for many a long year, ringing when required, and summoning the faithful to the house of prayer, shielding the church from harm, and averting pestilence and famine from the town, bringing good luck on the crops and happiness and well being on the township of Sens generally; when in an evil hour it happened that the King of France, passing near the place, heard its beautiful tones at a distance, and was so struck with their sweetness and silvery melody that he must needs conceive the design of transporting the bell with him to Paris, in order that his ear might be continually gratified with its ringing and chiming the whole year long. Accordingly, he got him carpenters and smiths, and did take that bell down from its bell rope in the belfry and incontinently transport it in a cart to the Church of Our Lady, at Paris.

Arrived there, the bell was suspended in a steeple, but not one note would it ring. Though the best bell ringers were sent for from the most distant parts of France, and came and tried their art in keen competition with one another, it was all no good. Though bell founders and men cunning in the trade were brought even from Hungary and the great town of Vienna to cure the bell, they did nought avail. There it hung—and might have hung till the present day—in its intolerable indignation, dumb; till at last the king, despairing of ever making the bell speak, gave orders to his workmen to take it down again and convey it back to Sens, as being no good for ringing, and only likely to bring evil and misfortune on those who had tampered with it. In this way the great bell was conveyed by a cart and twenty horses back to Sens from Paris. And as it neared its native place, lying as it was suspended in the cart by its stock, it began to ring of its own accord; and rang such loud chiming and such heavenly melody that when six miles away from the town it was heard by the inhabitants and ravished the senses of all.

Let us be present at the most telltale ceremony of all, the casting of the bell, and prepare ourselves for a series of surprises which well may stagger the sceptic. The metals were fused in a large caldron over a wood fire, whereby a far more perfect fusion was obtained than we get nowadays by the use of coal; for coal is too hot and sublimates the tin, which is the life of the bell, and should never be sublimated. To a caldron in which the metals were fusing there was a sluice attached, which communicated with a mold, where the shape of the bell was modeled in clay. This lay in a pit close to the furnace and the caldron, and was tightly rammed down all round with dry sand, having been carefully modeled either by hand or else by the crook, such as we use to-day in bell founding, and baked to the hardness of iron by frequent firing or exposure to the sun.

Meanwhile the metals were fusing in the caldron and the master smith stood by ready to draw the sluice at the exact moment when the fusion was complete, which only he knew, having learned it by long experience. For the knowledge when to tap the metal was the great secret in bell founding and was jealously kept by the guilds of copersmiths in the Middle Ages, not to be known to any but a master workman.

At this point in the ceremony the blessing of the bell took place. Attended by a large number of the people—among them being the barons, the magistrates and the chief people of the district—the priest appeared, robed in his surplice and stole, with a cross carried before him by a cross bearer and a choir following, chanting hymns and doxologies. Then stretching out his hand he blessed the bell in the name of the Father, Son, and Holy Ghost. The *Te Deum* and *Da Pacem* were now sung; and, in the midst of antiphons and graduals intoned by the choir and clouds of incense flung aloft by the acolytes, the crowd of bystanders commenced to throw their most precious jewelry—gold and silver bracelets, gold rings and armlets without number—into the fusing metals, invoking the blessing of God on their sacrifice, and the blessing of the bell on themselves. This strange ceremony over and everything now ready, the priest stretched out his arms in prayer, and the

mastersmith drew the sluice; and immediately the molten liquor rushed gurgling into the mold. For three days it was allowed to harden, at the end of which time the mold was broken and the beautiful bell exposed to view.

To see it in its finished beauty and perfection crowds came from all parts of the neighborhood, of the district, of the province. A new bell meant in those days what a new bridge or a new museum does with us; and sightseers in abundance made the jaunt an occasion for satisfying curiosity and having a day's pleasure and holiday. In due course, the bell, after lying "on view"—if we may so term it—until it had attained the age of a week and a day, which was the age at which children were baptized in the Middle Ages, was received publicly into the bosom of the Church by baptism and chrism, as other Christians were. And first it was provided with godfathers and godmothers, for which distinction keen was the rivalry among the wealthy people in the neighborhood. For to be godfather to a baby was a common privilege not difficult to secure, and involving no rewards or responsibilities worth mentioning; but to be godfather or godmother to a bell was to occupy a position unique in the society of the district.

A bell was baptized—like a white aloe flowers—but once in a hundred years or so; and rare was the distinction, coveted was the honor, which should add so sensational a "little stranger" to the stem of one's family tree. Besides there was a direct inducement to the relationship in the popular belief that the bell, so powerful as it was known to be in shielding all the country side from evil and calamity, was yet more particularly the friend of its godfathers and godmothers, who might safely get into any scrape under the full consciousness that the bell would see them through. Such were the rewards and privileges which fell to the sponsors of the bell; while their responsibilities went no further than providing the christening robe and paying the fees of the baptismal service.

The day of baptism arrived, the godfathers and godmothers assembled early in the morning and bedizened the bell in its richly embroidered dress. Like some fat—very fat—iron baby it must have looked, all arrayed in robe and swaddling clothes and waiting to be christened. Only there was no fear of its interrupting the service by an outburst of crying. It would take the water meeker than most children. The congregation having all assembled and the Introit being sung by the choir, the priest began the service as follows: "This is the day that the Lord hath made." Response: "And it is marvelous in our eyes." The priest, lifting up his hands, then said the prayer of consecration. "Where this bell hangs," ran the words, "may the attacks of enemies be brought to nought, the malice of ghosts, the incursion of whirlwinds, the strokes of thunderbolts, the flames of lightning and the assault of tempests."

Here followed the psalm Praise the Lord, O my soul, which was sung by the whole congregation. Then the priest washed the bell with holy water, oil and salt; and prayed that where its melody sounds the hearts of those who heard it might increase in faith and holiness. Then, turning to the bell, he said, "Strike down the powers of the air by the right arm of thy power, vanquish the assaults of Satan, and protect all those who are within hearing of thy chime." After saying this, he wiped it with a towel; and the psalm The voice of God is over the waters was sung by the choir. Then he touched the bell with the chrism seven times, and prayed for the divine grace to be infused into it. And then the holy water was sprinkled over it and also over the whole congregation; the bell was named by the godfathers and godmothers, while the priest, signing it with the sign of the cross, pronounced its name aloud.—*London Musical Opinion*.

The Morgan Tour.

MISS GERALDINE MORGAN, violinist, and Mr. Paul Morgan, cellist, are meeting with uninterrupted artistic and financial success on their Western tour. Packed houses and enthusiasm continue to be the rule, and so popular are the programs of these excellent artists that they are called upon to double each one by encore. Miss Emily White, soprano, of Chicago, makes the third and last member of the company. She is a charming coloratura artist and meets with as genuine favor as her companions.

The Morgan Company has played in Grand Rapids, Mich., for the St. Cecilia Society in their new building. They have played also in Peoria, Ill., for the Woman's Club, Traverse City, Jackson, Ia., Saginaw, Mich., and closed in Almont, Mich., on Saturday, 25th inst.

The success of the company has been so pronounced that it is with much regret they separate for a time, each one having single engagements to fill.

Mr. Paul Morgan has played on this tour a new composition of his own called *Carnival*, which has been the most successful number on the program in every instance, always enthusiastically encored. In addition to his solo work he plays all the accompaniments for Miss Geraldine Morgan and for the soprano, Miss White, from memory. When one considers the extent and difficulty of Miss Morgan's repertoire, this work on the part of Mr. Morgan becomes a

feat to be noted. In both fields, as soloist and accompanist, he has had unqualified success.

Miss Geraldine Morgan has also met with emphatic success, probably the most brilliant of any season in which she has before played. The company has made itself a feature of such interest and prominence that letters for terms and dates are pouring in from all sides for its members, both individually and collectively.

A Successful Soprano.

MUSICAL progress in Chicago, Ill., cannot be spoken of without a mention of Mrs. Genevieve Clark Wilson, the soprano. Her work has been so highly satisfactory and her engagements so numerous that she has come to be regarded as in the first rank of Chicago's vocalists.

This is the first season of Mrs. Wilson's active work, and when the fact is recorded that she did not return from Europe until most of the important engagements for the present season had been made, it will be seen that she has much to be congratulated on after a glance at the following partial list of the engagements she has filled and her coming dates:

Concert, Springfield, Ill., October 29.
Ballad Concert, Steinway Hall, Chicago, October 31.
Soloist, Boston Symphony Orchestra, Philadelphia, December 21.
Soloist, Steinway Hall, Chicago, December 29.
Soloist, Orpheus Club, Racine (Wis.), The Messiah, January 14.
Soloist, University Chorus, Ann Arbor (Mich.), Elijah, January 17.
Soloist, Schubert Club, Grand Rapids (Mich.), February 10.
Soloist, the Auditorium, Chicago, February 12.
Soloist, Detroit Symphony Orchestra, Detroit, February 24.
Soloist, Madison (Wis.), Elijah, February 27.
Soloist, Racine (Wis.), ——— March —.
Soloist, Ypsilanti (Mich.), The Last Judgment, March 10.

Chickering Musicales.—On Tuesday afternoon, January 21, another of the pleasant invitation musicales by the Messrs. Chickering took place in Chickering Hall. Miss Marguerite Lemon, soprano; Mr. Ernst Perabo, piano, and Mr. Tonzo Sauvage, accompanist, furnished a delightful program to the usual crowded house.

Mollenhauer Concert.—The first concert by the Messrs. Edward and Wm. F. T. Mollenhauer, violinists, took place on Saturday evening last in Chickering Hall. Following was the program:

First movement of quartet, No. 16, Mozart, Edward and Wm. F. T. Mollenhauer, Mr. Gramm and Mr. Heindl; Folia, Variations Serieuses, Corelli, Edward Mollenhauer; Ich Wandle Unter Blumen, Meyer Heilmund, Miss Jeselyn Pierce; Andante and Rondo, from the second concerto, Wm. F. T. Mollenhauer, Wm. F. T. Mollenhauer; The Holy City, Adams, Miss Jeselyn Pierce; duo concertant, Souvenir de Lima, E. Mollenhauer, Edward and Wm. F. T. Mollenhauer; Witches' Dance, Paganini, Edward Mollenhauer; last movement of quartet, No. 16, Mozart, Edward and Wm. F. T. Mollenhauer, Mr. Gramm and Mr. Heindl.

A Curtis Musicales.—Dr. and Mrs. Holbrook Curtis gave a musicale on Sunday evening at their home on Madison avenue. Among the artists who sang were Mme. Lola Beeth, Mrs. Vanderveer Green, M. Pol Plançon, Mr. Loyd D'Aubigne, and Mr. Heinrich Meyn. Among those present were Col. and Mrs. William Jay, Mrs. William E. Strong, Mr. and Mrs. Delancey Nicoll, Mme. Saville, M. Edouard de Reszké, Mr. John Drew, Mr. Victor Harris, Mr. Frederick Baldwin, Mr. Wade Chance, Mr. and Mrs. Gerrit Smith, Mr. Reginald de Koven, Mr. and Mrs. J. Frederick Tams, Mrs. Benedict, Mr. and Mrs. Stanford White, Mr. Purdon Robinson, Mr. A. M. Bagby, Mr. De Courcy Forbes, Mr. Urig Schutz, Mr. G. Creighton Webb, Mr. James Otis, Miss Flavie Van den Hende, who played several cello solos, and Mr. Marshall P. Wilder, who recited.

A Welcome Musicales.—Mr. Louis A. Von Gaertner and Mr. Wade Chance gave the last of their informal series of musicales at their study in Carnegie Hall on Friday afternoon, January 24. Mrs. Vanderveer-Green, who has become as popular in drawing rooms here as she is in London, sang a number of French and Italian songs, accompanied by Mr. Victor Harris. Her singing of Lalo's *L'Esclave*, Bemberg's *Chant Arabe*, the air from Thomas, *Psyche*, and Tosti's *Lagui* and *Ave Maria* was marked with exquisite style and finish. Mr. Von Gaertner played two movements from a Rie's suite, the G string Bach air, and Svendsen's romance. Mr. Maurice Farkoa sang, and Mr. Hamilton J. Orr played a Concertstueck by Mr. Von Gaertner for piano.

Among those present were Mrs. Frederick D. Grant, Miss Julia Grant, Mrs. George Rutledge Preston, the Misses Preston, Miss Ethel Forbes Morgan, Mrs. Ferdinand Wilmerding, Miss Alice Wilmerding, Miss Marion Addoms, Mr. Frederick H. Baldwin, Mr. Clarence Andrews, Mrs. John C. Wilmerding, Miss Georgiana Wilmerding, Mrs. J. Fred Pierson, Miss Una Soley, Mr. Thomas Kelly, Mr. Leslie Giffen Cauldwell, Mr. Clyde Fitch, Mrs. William Allen, Mrs. Eugene Schieffelin Blois, Mrs. Edward Tiffany Dyer, Mr. and Mrs. James Lawrence Breese, Miss Nora Goodwin, Mr. Richard Goodwin, Jr., Mr. Frank Lambert, Mr. Robert Reid, Mr. Howard Brockway and Mr. Frank Otis.

Sir Joseph Barnby Dead.

[CABLE TO THE MUSICAL COURIER.]

LONDON OFFICE THE MUSICAL COURIER,
15 ARGYLL STREET, OXFORD CIRCUS, W.
January 28, 1890.

THE following cablegram was received at the hour of going to press.

"Sir Joseph Barnby died to-day." ATWATER.

Sir Joseph Barnby was one of England's greatest oratorio conductors and composers. He was born in York, England, August 12, 1838. He was for nine years organist



SIR JOSEPH BARNBY.

at St. Andrew's Church in London, was conductor of Barnby's choir of the Oratorio concerts and of the Royal Albert Hall Choral Society. He has conducted nearly all the large festivals in England for many years.

A New Orchestra.

THE MUSICAL COURIER last week gave the first information of the proposed formation of a new orchestral body which had for its primary object the direction of an orchestral tour of the United States.

Only a few lines of information could be obtained last week and in another part of this paper will be found a few lines giving more news of the new organization. But at a late hour one of THE MUSICAL COURIER reporters struck a new vein of information, and now this paper is in a position to give the first publicity of the details, which are more comprehensive than the items referred to would suggest.

The new body has been organized under the name of the New York Permanent Orchestra Company. Mr. Otto Stockert is its president, and it is governed by a board of directors composed of nine New York men who are interested in music.

Anton Seidl and his full orchestra have been engaged for the tour, which will commence in September this year. What other attraction in the shape of soloists will accompany the orchestra has not yet been decided on, but it is assured that some first-class artists will be engaged.

Johnston & Arthur will have the sole management and direction of the tour, and the firm is working hard right along to prepare for the venture.

But the above is only one half of the story, and constitutes only the latest news. The paragraph in last week's MUSICAL COURIER referred also to the spring tour of the Seidl orchestra, which will commence immediately after the close of the present opera season.

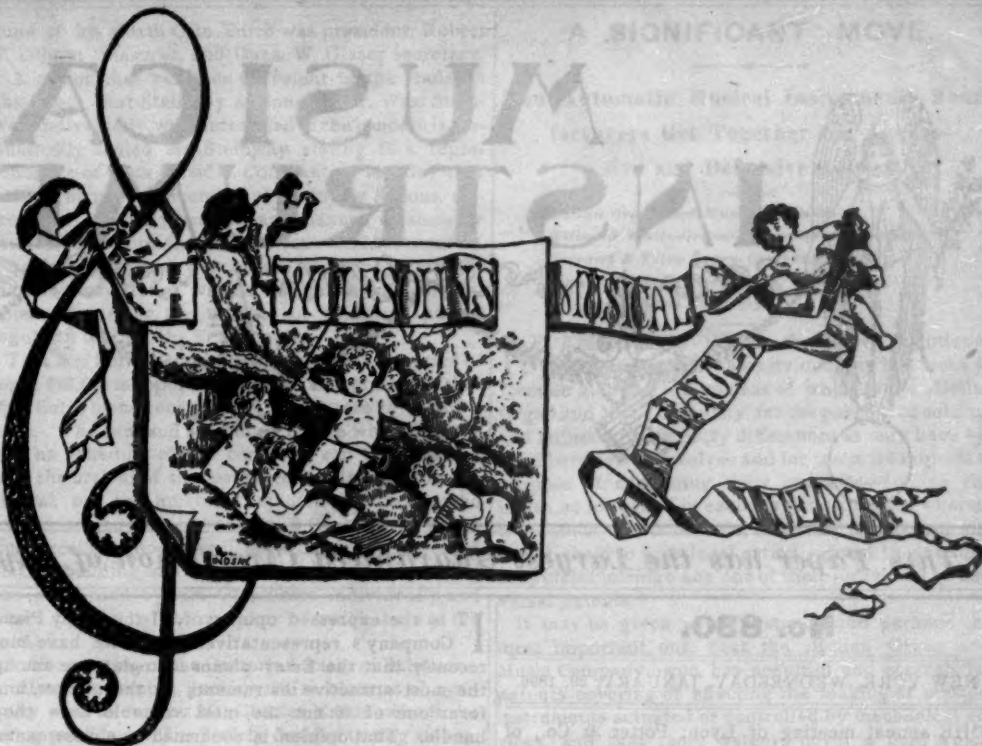
On this trip the Seidl organization will go all over the country, accompanied by Sauret, the violinist, and this venture is also in the hands of Johnston & Arthur, who are to be complimented on their enterprise for instituting a novel venture. The firm has assumed all responsibility for this tour and has guaranteed the expenses, making it an entirely different undertaking from the September tour.

The organization will be unique in many ways. In the first place it will constitute itself as a much-needed medium through which good music can be dispensed throughout the country, with the added attraction of such a first-class artist as Sauret as soloist.

Then again the Seidl orchestra has never played west of Chicago, and many cities will have a chance to hear the musical body which holds such a high rank in the East. The trip will extend as far West as San Francisco, where the orchestra will play for two weeks at the Baldwin Theatre. One week will be devoted to playing in Colorado. The other dates are not yet ready for publication.

Sauret has laid out elaborate plans for the tour. He will play in sixteen concerts, and he has agreed to give a different program at each one, an easy thing for him to do with his immense repertory.

Emma Teleky.—The coloratura singer Emma Teleky, of the Dresden Court Theatre, lately took the place of Frl. Bassenberger, indisposed, as *Venus* in *Tannhäuser*. The *Dresdener Zeitung* wrote that the applause given to the beautiful *Venus* was demonstratively loud.



Lillian Blauvelt, whose fresh, delicious voice and charming personality have given her a first and lasting place with the musical public, sang with the Cincinnati Symphony Orchestra last week and will remain out West until the middle of February. She has engagements in St. Louis, Chicago and other leading cities, and it is to be regretted that her time is too closely filled to admit her singing in the Oratorio Society's concert in the Seasons of Haydn. The lovely, pure voice, which is emitted with such absolute purity and ease, retains always its fresh bloom and color, but at the same time is growing largely in volume, admitting her to include music of larger breadth and dramatic scope in her repertoire, which is steadily on the increase.

Otto Lohse, the successful and now firmly established conductor, who is co-director of the Damrosch German Opera Company, will soon make his debut at the New York Academy of Music in connection with the German opera season. The success with which Mr. Lohse conducted the performance of his own suite at a Damrosch Sunday concert early in the season is well remembered. He is quite as successful a concert conductor as he has proved himself at the operatic desk, and it is probable that he will conduct a large orchestral organization for concert purposes during spring and summer.

Charlotte Maconda sang in Cincinnati last Sunday and received an immense ovation from a large audience. The press encomiums were enthusiastic and compared her in many instances to a few of the leading prima donnas of the day. She will sing in *The Creation* in Montreal early in February by special engagement. Just now she is busy studying a number of oratorio and concert works and will most likely sing in a number of the spring festivals.

Rumors are afloat regarding summer concerts at Brighton Beach. Nothing is yet decisively considered, but results will be known in a few weeks. While the Brooklyn society has many offers it is yet uncertain whether or not the concerts shall be continued.

H. Evan Williams, the young Welsh tenor, is steadily growing in favor. Since his successful debut with the New York Oratorio Society he has received more offers than he can consider. He will sing next week in *The Creation* in Providence, and on February 6 will create the tenor rôle in Max Bruch's Biblical oratorio *Moses*. This will be the first production of this work in this country and it will be sung by the Baltimore Oratorio Society.

Katharine Bloodgood may justly be considered one of our few absolutely pure and even contraltos. Both in Buffalo and Pittsburgh, where she sang last week, she created a profound impression by her mellow voice, wholly artistic style and engaging personality. She is negotiating for a long tour in April and May.

Ondricek sprang into a supreme favor at the outset, which he has firmly maintained. His immense success at the recital last week in Mendelssohn Hall with Mlle. Szumowska evoked critical as well as public enthusiasm. His performance of the Ernst Concerto Pathétique was a marvel to everybody initiated in the difficulties of violin playing. This work, avoided by the majority of virtuosos because of its colossal difficulties, was delivered by Ondricek with supreme ease and authority. In Buffalo, where he also played last week, the press ranked him as among

the greatest of living violinists. The following are from among notices received:

Great is Ondricek! Buffalo has been fortunate in witnessing artistic performances by those distinguished violin virtuosos, César Thomson, Ysaie, Marteau and others, but none of them pleased Buffalo more than Franz Ondricek. He seems to draw from the instrument those sympathetic tones which appeal directly to his audience. He is not too severely classical. His is a musical temperament of the finest calibre and his expression and technique are equally remarkable. He appears to possess all those essential qualifications which seem to make the great artist.—*Evening Times*.

The soloist was Franz Ondricek, violinist. He is a Bohemian, a man of physically small stature, with large head and long, heavy hair. He plays his violin with all the caprice of tone imaginable. One moment it was soft and tender, the next it was full, rich, almost large enough for a cello, and the next it was vigorous, energetic, impetuous. In the adagio of the Bruch concerto there were tears in his tone (or, at least in the eyes of the hearer). His phrasing is extremely artistic and his double stopping perfect. For a second number he played Paganini's Hexentanz, a piece that sounded very little like a witches' dance, for the beautiful melody is sung every year by hundreds of children for a Christmas hymn, beginning "The snow lay on the ground." But its variations were as full of witchery and brilliant execution as might be necessary even for its title.—*Evening News*.

Selma Koert-Kronold sang *Desdemona* for the first time in Verdi's *Otello* with the Hinrichs Company in Philadelphia, and created such a sensation that requests have poured in from the public that she shall repeat the part. She has done wonders this season in the creation of the heavy dramatic rôles. She had a flattering offer from Mr. Hinrichs to go out on his spring tour, but she is hardly likely to accept, as she has a number of oratorio engagements, among them that of the Montreal festival in the latter part of April. This admirable artist, with a temperament of superb fibre which corresponds well with the rich, dramatic timbre of her voice, is an acquisition of value who is in constant demand. The improvement in her voice this season has induced wide comment. She has never been in such vigorous or brilliant form, while her energy is persistent as ever.

The advent of Theodore Thomas in New York will naturally mean a number of concerts in New York and Brooklyn by the Chicago Orchestra, after the same manner that it follows up a series in other cities. His sole prospect, however, will be to remain in Chicago with his orchestra for an indefinite permanence.

Flavie Van den Hende, the 'cellist of the New York Ladies' Trio, is particularly busy this winter with numerous engagements at private musicales. She will play in Poughkeepsie this week with the Poughkeepsie Choral Society. She has largely extended her repertory since last season and has included some brilliant concertos with orchestral accompaniment. Her unique position as a lady 'cellist gives her an added interest, but she plays with masculine breadth and vigor, and her regular ensemble work this season with the New York Ladies' Trio has been universally admired. She has also broadened immensely in style in her solo repertory.

Grace Haskell, soprano, has been engaged for four concerts in Western Maine this week, one of which will be with Ondricek. After this she will go West to sing in several society concerts in Chicago and Cincinnati. Activity has set in with this artist earlier than she projected, but in view of her excellent artistic work tempting offers were made her and she will now proceed in the regular concert routine, in which she will undoubtedly make a leading and popular figure for the remainder of the season.

Albani contemplates singing in oratorio some time in March or April at a performance to be given in Carnegie Hall, New York. It has not yet been decided what society will assist.



MUSICAL INSTRUMENTS



This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

No. 830.

NEW YORK, WEDNESDAY, JANUARY, 29, 1896.

THE annual meeting of Lyon, Potter & Co., of Chicago, will be held at the company's offices on Monday, February 3. Mr. Chas. H. Steinway and Mr. Nahum Stetson will leave New York on Saturday next to attend the meeting, and Mr. Stetson, and perhaps Mr. Steinway, will visit several other cities, including St. Louis and Cincinnati, before returning. At Chicago several of the Steinway agents from other cities will meet them.

A PART from the striking combination of colors, the Beardsley-like maidens who, with harp, tambour and cymbal, are presumably sounding the praises of the McPhail pianos will attract attention to the poster recently put out by the A. M. McPhail Piano Company, of Boston. Attention once attracted will be riveted upon the statement "For 56 years—made on honor—sold on merit." And of that record the McPhail people are proud. The poster is a modern and striking one.

AMONG the visitors to the Decker Brothers warehouses the past week were Mr. J. W. Jenkins, of Kansas City; Mr. Osborn, of Wellsville, N. Y., and Mr. A. Mahan, of Cortland, N. Y. Each is an enthusiastic Decker Brothers representative, and each selected some handsome pianos. Mr. Jenkins left a large order, thereby emphasizing his belief that business prospects are bright in his city and for the Decker Brothers pianos. Mr. Lucien Wulsin, of D. N. Baldwin & Co., Cincinnati, Decker Brothers' agents in that city, was expected to reach New York yesterday.

SOME of the handsomest pianos in the country are now being turned out of the Conover factory—pianos that in tone, quality and appearance are in advance of any previous products of the Conover Piano Company—instruments that point unmistakably to the position Chicago is assuming in the production of high grade pianos. The latest Conover pianos more than justify the expectations of the dealers who were promised something especially attractive and elegant in appearance and finish and strong in respect to musical qualities. They are pianos of which the company may be, and is, proud, for they can challenge comparison with any on the market.

MR. JOHN W. NORTHPROP, Chicago manager for the Emerson Piano Company, spent a short time in New York on his way home from a visit to Boston, which gives a fitting chance to speak of the success he has made of the Western business of the firm. Mr. Northrop is one of the typical Western business men—alert, collected and able. He understands thoroughly what is to be done to make a success, a fact demonstrated in his conduct of the Chicago branch. He has shown he has the foresight, skill and training to build up both retail and wholesale trade. The present position of the Emerson piano in the West is largely due to his effective and loyal representation.

IT is the expressed opinion of all the Estey Piano Company's representatives whom we have met recently that the Estey pianos of to-day are among the most attractive instruments on the market, and form one of if not the most valuable lines they handle. That opinion is confirmed by a close examination of the new styles, which are not only a distinct advance in case design and finish, but show as well an improvement in musical qualities. This is not to be wondered at when one knows the men actively engaged in their manufacture, the resources and facilities of the concern, and the standard they have set up.

THAT new "Packard" piano is rapidly attracting the attention of the trade, and, better still, it is holding it. The well-known firms that for years past have sold the "Packard" organs, and know the reputation of the Fort Wayne Organ Company for first-class work, have welcomed the appearance of the "Packard" piano, believing it would be of the same quality, up to the same high standard, and as attractive to high-class purchasers as the organs have been—a belief that has brought no disappointment. Many who have heretofore not represented the Fort Wayne Organ Company in any way are expressing more than an inquiring interest in the piano.

THOSE new styles recently put on the market by Geo. P. Bent, and of which illustrations have appeared in this paper, have made a decided sensation in the trade and the three new styles shortly to be put out will be an additional surprise. The "Crown" pianos are among the Western made pianos, and therefore among the pianos that are going to cut the important figures in the trade, that are a development of fresh ideas grafted upon the traditional and accepted rules of piano making. As such they are valuable to the dealer in a double sense. They stimulate trade and that is a quality not to be overlooked. Watch out for the coming products of the "Crown" factory and do not lose sight of the fact that Geo. P. Bent is a man whom present achievement does not satisfy.

IT is sometimes the little things that make the article valuable, particularly if it is mechanical in its import. Whenever there is friction from any cause there is wear, and if by any substitution this wear can be reduced to a minimum a point has been gained.

Take a piano action, for instance, made up of small pieces connected by flanges, many of them; the expansion and contraction of the wood wear the parts, and are apt to affect the stability of the connection between the flange and the rail.

To obviate this Roth & Engelhardt, the action makers, of St. Johnsville, N. Y., have adopted a cup-shaped spring washer which will give when the wood swells through dampness and expand when the wood dries out, thus at all times holding the flange firmly to its place on the rail. This may seem a small matter, but it is of so much importance that one of the largest piano concerns in the country, making its own actions, recently applied to Roth & Engelhardt and secured the right to use this flange attachment in all of their actions.

It is a valuable little idea.

A VISIT of THE MUSICAL COURIER to Philadelphia last week developed the fact that business there is on the move.

DO not lose sight of the fact that from the West has come a piano that has reached a wide popularity in a remarkably short space of time and is one of the most notable successes of modern piano building. We refer of course to the Story & Clark piano. It was the trade wonder of the past year. Its increasing popularity will be one of the features of the present.

MEMBERS of the music trade are every year becoming more and more prominently identified with banking and commercial institutions. The trade has a splendid representation in the directorate of national and savings banks and the list has been increased by the election of Mr. H. D. Cable, of the Chicago Cottage Organ Company, as director of the Bankers' National Bank of Chicago, and Mr. Rufus W. Blake, of the Sterling Piano Company, as a director in the Birmingham National Bank.

WE would point out the Starr Piano Company and the Starr piano as among the firms and pianos that are bound to be conspicuous in the trade the coming year. During 1895 the Starr piano made remarkable progress both toward the highest standard of manufacture and in popularity. The Starr has already proved itself one of the best sellers on the market and one on which the dealer could always rely.

Experienced men with ample capital and unexcelled facilities are manufacturing it. They are bending all their efforts to its improvement, to make it more valuable to the dealer, and to secure for it a still more important position in the trade. Dealers who have not investigated the merits of the newest Starr pianos and have no specific idea of how good they are should look into their qualities, should put themselves in communication with the company, and find out for themselves what advantages the piano and the house have to offer.

REPORTS from Faribault, Minn., indicate that the new Verti-grand piano made by the Schimmel-Nelson Piano Company, of that city, is making more than an ordinary sensation in the Northwestern cities, and that the dealers now handling it are confident that there is an excellent future, both artistically and commercially, for it.

The practical men of the company, the men who have built the other excellent upright pianos of the house, and whose knowledge of piano construction has enabled them to make this new Verti-grand piano, an instrument that excels their former efforts, are not resting on this achievement, but are working to make the Verti-grand still more acceptable to the most cultured and the connoisseurs of piano tone and musical qualities. While much is being claimed for this new instrument it has more than fulfilled all expectations, and the commendation has been so strong and from authorities whose opinion must be respected that the trade as well as the musicians must consider the Verti-grand as a noteworthy production, and one worthy the most serious consideration.

AUTOHARP.

The W. W. Kimball Co.

AS suggested several weeks ago in these columns, Mr. Rudolf Dolge's trip to Chicago has resulted in a business deal which is among the most important we have been able to announce so far this year.

It is no less a move than the taking up of the Autoharp by the W. W. Kimball Company, of Chicago, who will hereafter push the instrument in all of their branch stores and among their agents. The negotiations have been in progress for some time, but were not consummated until Saturday last.

The W. W. Kimball Company owns or controls or is interested in somewhere upward of 500 music stores in the West, Southwest, and Northwest, and it is their intention to have the Autoharp on sale in every one of these places; in other words, wherever the Kimball piano is, there the Autoharp will be.

The venture is an entirely novel one, since it is the first time any piano manufacturing concern has become identified with the small goods business or any portion of it. Whether the success with which the Autoharp will undoubtedly meet will lead the Kimball Company into other ventures of a similar nature must be a matter of mere conjecture until they are willing to announce their views on the matter, but the first step in this direction may be the taking of the Autoharp.

While we are not at liberty to state the amount in the arrangement it is within our privilege to say that the contract is one of the largest that has ever been made for the sale of an individual musical instrument of the smaller class.

Now that the W. W. Kimball Company has taken the initiative, other great distributing concerns will doubtless follow, and we may expect within a few months to see the Autoharp on sale in every piano and organ wareroom that is in any way affiliated with the great Western manufacturing concerns.

The prospects for the Autoharp for 1896 are simply enormous. Not only are new contracts of signal significance of that given above being made, but the houses which have before handled the instrument are making still further efforts in its behalf, as witness the fact that an order was received the other day from Lyon & Healy for an entire carload, to be shipped on February 10.

Just think of one Autoharp and then imagine how many of them can be packed into a freight car, and you have proof that the Autoharp is not only "easy to buy," but that it is easy to sell.

OTTO SUTRO & CO.'S AFFAIRS.

THE steamship Lahn is due to reach New York tomorrow, Thursday, January 30, and among her passengers will be Mrs. Otto Sutro, widow of the late Otto Sutro, of Baltimore, and the Misses Rose and Ottilie Sutro, who were summoned home by the announcement of his death. Until they reach Baltimore and the last rites are concluded no definite statement as to the future of the business of which he was the head and the moving force can be prepared.

It is understood that Mr. Sutro died intestate, but the fact of his business being incorporated in 1894 removes effectually the possibility of the interruption of the house's plans, save as they are affected by the loss of his individual efforts.

It is not amiss here to say that in the death of Otto Sutro the trade lost one of the few of the "old-time" members who lived to see the dawn of 1896, one of the few remaining men who had worked their way to prominence, beginning as small music teachers and acquiring a taste for business as a secondary element of their lives only to become more interested in business than in music, though it may be repeated that Otto Sutro—successful business man though he was—never dropped his touch with matters musical in his adopted city.

On May 1, 1892, the corporation of Otto Sutro & Co. was formed with Otto Sutro, Theodore Sutro, of New York; Emil Sutro, of Philadelphia, and Robert F. Gibson and Chas. W. Glaser as directors. At the

time of his death Otto Sutro was president, Robert F. Gibson treasurer, and Chas. W. Glaser secretary.

A rumor that has been prevalent in the trade, to the effect that Steinway & Sons, or Mr. Wm. Steinway individually, were interested in the concern is emphatically denied, Mr. Steinway stating to a representative of THE MUSICAL COURIER on Monday that neither he nor any member of Steinway & Sons, collectively or singly, was in any manner whatsoever interested except for the current indebtedness of Otto Sutro for goods purchased, which indebtedness, Mr. Steinway stated, was so limited as to be noticeable, considering the number of Steinway pianos regularly sold by the Sutro house.

That Mr. Sutro had his life insured for a matter of some \$25,000 is reported, and it is also given out that Mrs. Sutro owns considerable real estate in her own right. The sum and substance of the whole affair is that no schedule of the company can be prepared until the arrival of the bereaved family and after the funeral, but the universal opinion of those who are acquainted with the details of the inside is that a most excellent showing will be made. It is understood that the building in which the business was conducted was purchased by Mr. Otto Sutro individually and leased by him to the company of which he was the head.

At the meeting of the Oratorio Society of Baltimore, on Monday evening, January 20, resolutions of sympathy were offered by Mr. Charles Martin, who is the acting president. The society decided to sing several choruses at the funeral, subject, however, to the wishes of Mrs. Sutro.

At the meeting of the Musical Union on January 24 similar resolutions were passed, and the services of an orchestra at the funeral offered, subject also to Mrs. Sutro's wishes.

AN ÆOLIAN SUCCESS.

IN the music department of this paper will be found an account of the triumph of the Æolian at the concert given by the Æolian Company in this city last week.

To the members of the music trade, and especially to those now representing the Æolian or negotiating for such representation, a point for consideration is the systematic advertising the company is doing. It is being introduced here to the class of purchasers likely to buy by means of concerts and recitals, which give opportunity to exhibit the musical resources of the instrument to the best advantage. It is held up as an instrument of extraordinary qualities, that to be appreciated must be heard. The results of this policy are seen in the retail business that is done here.

What is done for the Æolian here can be done in every city of the United States that has a wealthy and cultured society. Not on the same scale, perhaps, but on the same plan. There is, too, no reason why the Æolian should not influence other business for the dealers. If properly and judiciously presented the Æolian attracts the best class of customers.

The Æolian concert referred to was a great success and has proved a valuable advertisement. Already results are seen. That success should be a stimulus to its representatives.

MR. EDWARD STEINERT, of the Providence branch of the M. Steinert & Sons Company, has left for Europe. Mr. Albert Steinert is now in charge of that branch.

THE announcement made this week in our regular Boston trade letter, to the effect that the Emerson Piano Company has decided to devote a portion of its factory to the making of an instrument which will be cheaper in price than the Emerson, adds another to the long list of combination makers.

This move will enable the house to supply not only the branch stores, but all of the dealers with a good second to the Emerson, which can be sold at a figure at which the Emerson cannot be manufactured.

It is said that, aside from the New York and Chicago retail stores of the Emerson Company, the new piano, which has not yet been named, will probably be chiefly handled in the South and Southwest.

—Mr. Adolf Slomowsky, who for eight years past has been a floor salesman with Hardman, Peck & Co., has resigned his position with that house and engaged as salesman with Otto Wisner.

A SIGNIFICANT MOVE.

The Automatic Musical Instruments Manufacturers Get Together for Aggressive and Defensive Action.

Æolian Organ and Music Company.
Willeoz & White Organ Company ("Symphony").
Farrand & Votey Organ Company.
Electrical Piano Company.
Orchestral Piano Company.

REPRESENTATIVES of the above mentioned companies met in this city one day last week to form an alliance, the nucleus of which is the Æolian Organ and Music Company, for the purpose of settling and adjusting such petty differences as may have existed between themselves and for the more important purpose of combining their interests—pooling the issues, so to speak—in each, any and all cases wherein it becomes, or has become, necessary for them or any one of them to take legal action against those whom they claim infringe any one of their individual or universal patents.

It may be given as an instance, and perhaps the most important one, that the Æolian Organ and Music Company owns, has acquired and controls 110 patents covering or affecting the making of musical instruments actuated or controlled by mechanical devices, and that these patents cover a field which ranges from the primary principles of automatic musical instruments, through the several operating schemes, the making of the perforated music rolls, &c., to the details of the case construction.

Aside from the Æolian patents each one of the concerns mentioned above has some peculiar or particular feature which is its own property, running from sundry basic patents to scores upon scores of specialties, so that all in all this combination presents a truly appalling capital of ideas as well as of brains and money.

It was announced in THE MUSICAL COURIER several weeks ago that Mr. G. Howlett Davis, formerly the head and front of the Electrical Piano Company, had accepted a position with the Farrand & Votey Organ Company, and it may now be further stated that at a meeting of the company held in New York city on Monday last Mr. E. S. Votey, of Farrand & Votey, and Mr. John Hines, New York representative of Farrand & Votey, were elected to the offices of president and secretary and treasurer, respectively, to the reincorporated Electrical Piano Company.

It is the intention of Mr. Votey, backed by the moral support of the other concerns operating in the same field as given above, to produce a mechanical or self-playing piano which shall serve all the needs of such an instrument so far as they are developed, and shall keep pace with the improvements in the operating devices, which form the essential principle of all this class of instruments.

It is the intention of this amalgamation of interests to work together through a committee, which was appointed on Monday, for the purpose of prosecuting to the limit all infringers on patents owned or controlled by any of them, and to stand the cost and trouble entailed in the defense of any suits brought against any member of the combine.

It has been deemed necessary to take this action as a protection against the many infringements from which these several concerns claim to be now suffering, and as a means of protecting themselves and their customers against the more or less senseless suits which have been inaugurated—though seldom pressed—by certain makers of mechanical piano devices.

Although the minor details of the understanding are not as yet accessible, it is within bounds to predict that the general principle of this combination of interests will go far to squelch the over-ambitious pretenders who have been annoying the more timid members of the trade—those who would prefer not to make a profit from selling their instruments rather than to be threatened or possibly burdened by a suit at law.

To these it may be said with every assurance of safety that they need have no further fear in the vending of pianos or organs bought from the institutions whose corporate names head this story, since they will be absolved from all damages that might accrue to them, even if their cases were not—as they doubtless would be—beaten out of court.

From one or another of these concerns a dealer can

now purchase attachments, from the cheapest to the most elaborate. The Farrand & Votey Organ Company will have its electrical pianos on the market within a short time, and some of the others are already before the public with their product.

THE MUSICAL COURIER has consistently held aloof from the more or less interesting and amusing controversies that have prevailed within the limits of the automatic field for some time, and has repeatedly published the following

WARNING TO DEALERS.

DO not touch the present self-playing piano attachments or invest any money in them. The series of litigations pending among the various makers of these attachments may result in giving to one or two such advantages that you may be subject to their claims for any amounts assessed against you.

Before you buy attachments, or offer them for sale, or transact business with attachments, await the outcome of these suits. By sending money now to the makers of these attachments you enable them to go ahead and finally also bring you to terms in case they win. You are actually providing them with the ammunition they can subsequently use against you. Don't buy a single attachment until the suits are decided.

This same warning appears again on page 53 of this issue, in a form of the paper which was printed before this story was written. It may now be safely withdrawn, and every dealer who purchases a piano or other musical instrument from any member of this new affiliation of interests may be assured of the protection which only such a combination can give.

It may be going too far to say that suits now pending will be taken up by the companies named in the list above, but we have been reliably informed that the Farrand & Votey Organ Company and Mr. E. S. Votey have assumed all of the litigation pending against the old Electrical Piano Company and Mr. G. Howlett Davis as patentee.

Space forbids a longer recital of the significance of this burying of several hatchets, which may bring forth a huge axe with which to slay all persons unfortunate enough to delude themselves or their partners into the idea that they can wilfully violate all ethics of commerce by recklessly using other men's ideas. Suffice it, for the week, that great happenings may be predicted to happen, the first of which will be the establishment in New York city by the Æolian Organ and Music Company of a factory devoted entirely to the making of Æolian rolls, which are used in all mechanical instruments worthy of consideration.

FEW FAILURES.

IT is a matter alike for congratulation and comment that in the music trade there should have been so few failures during the past year, and none of wide reaching importance or significance. Reviewing the business conditions since the summer of 1893, the remarkable strength of the trade and the close association between supply men, manufacturers and dealers, become apparent. It is undeniable that the past year taxed the resources of the various houses to a pitch that with less strong concerns would have been the breaking point. It was the last hard pull, and harder than any in the two years preceding. The improvement in the piano trade, the increased demand for pianos, was not as great as was expected, nor proportionate to the increase in other lines. Money was scarce, collections were slow, and in many cases very bad, and, taken altogether, it would not have been a remarkable thing if the trade had suffered in a more significant way than it did. It pulled through admirably. There was retrenchment all around and a closer association of interests. The very weakest among the dealers, those whose mismanagement, absolute lack of capital, and lacking the manufacturer's confidence, were forced to the wall, but we doubt if their number was much larger than in more prosperous times.

Among the manufacturers there were no failures of importance, East or West. Some that we know of were figuring very closely, but an improvement in their business the last three months of the year sent them into 1896, if not with flying colors, at least with a little prosperity that will enable them to hold on

through the gradual improvement looked for, and until there is a resumption of business that will yield a profit.

It is scarcely necessary to elaborate upon the relations between manufacturers and dealers, upon suppliers and consumers. As has before been pointed out, there has been a readjustment of relations, in many, perhaps the majority, of instances, becoming closer and placed upon a more substantial foundation from the manufacturer's standpoint. This readjustment was inevitable, and however much dealers who had to submit to it may have protested against the loss of their individuality in the trade, it was the one thing that placed them in a position to operate in the future.

Of the future no one can tell. There is every probability of a gradual improvement in business throughout the year, the best posted business men predicting a return of good times as soon as the presidential election is over. It is generally assumed that the question is practically decided now and that the election itself will create less of a disturbance this year than ever before. If such be the case and confidence is restored early in the year the piano trade can hope for a reasonable degree of prosperity in 1896. Business will be conducted on conservative lines, for this year at least, and we may expect that at the end the proportion of failures will not be greater and possibly will be smaller than in the year just past. The stability of the trade as a whole has been demonstrated the past two years and a half as never before. This is a matter for sincere congratulation.

MASON & HAMLIN AND THE MATHUSHEK.

The Mathushek Pianos Will Be Handled in Boston and Chicago by the Mason & Hamlin Company.

THE Mathushek pianos will be handled at retail in Boston and Chicago by the Mason & Hamlin Company, arrangements to that end having just been concluded. This step, one of importance to both houses, is the outcome of the closer relations of the Ludden & Bates Southern Music House and the Mathushek Piano Manufacturing Company, of New Haven.

As is well known, the Mason & Hamlin piano is one of the leading lines of Ludden & Bates. The interests of the two houses have been closely allied for a number of years past, but heretofore confined solely to the representation of the Mason & Hamlin. With the broadened plans of Ludden & Bates, their establishment as manufacturers on a more extensive scale through their securing an interest in the Mathushek concern, an opportunity was presented for a closer knitting together of the interests of Ludden & Bates and the Mason & Hamlin Company, an opportunity embraced by both firms and taken advantage of in the manner set out above.

This move, too, is directly in line with the policy of consolidation, which is recognized by the leading houses as one best calculated to advance their interests, and as a recognition of the advisability of such a policy this move may be considered significant.

So far the arrangements for Mathushek representation by the Mason & Hamlin Company have been confined to securing the handling in Boston and Chicago, in both of which cities the Mathushek piano is at the present in need of vigorous pushing. Whether the arrangements will be extended to include the Mathushek piano among the lines carried by the St. Louis Mason & Hamlin house is open to conjecture, but it will not be surprising if such arrangements are made. In New York the Mathushek house has its own retail warerooms.

Apart from the policy of combination of interests the move is interesting from the fact that the Mason & Hamlin Company recognize another policy as advisable—that of selling at retail in its main and branch warerooms other pianos than those manufactured by them. They were among the first of the well-known firms manufacturing high grade pianos themselves to adopt this policy, now generally admitted as a necessary one to secure the fullest return from the retail business. They are in a good position to do this, their retail houses being particularly strong and with most effective working forces.

The Mathushek piano, too, is one that should be a good one for them to handle. It is strong in the East, and in past years made a splendid record in the West, in certain sections of which it was considered

the best selling piano on the market. For years it was a leading seller in Chicago, and has an excellent reputation there. And the Mathushek Piano Company is to be congratulated on the move, as it insures effective representation in two of the leading cities of the country.

It may be surmised that the relations of Ludden & Bates and the Mason & Hamlin Company will become still closer as time goes on. It will not be surprising, in view of recent events, if the Ludden & Bates territory for the Mason & Hamlin should be increased. All things point to that and the firmer establishment of the Mason & Hamlin in the South.

HARDMAN BUSINESS.

A FEATURE of the retail business of Hardman, Peck & Co. has been the number of sales of their baby grand pianos, which in the comparatively short time they have been before the public have made an unqualified success. It has shown itself able to stand the test of any competition, and not a sale has been made where the purchaser has not taken pains to assure the firm of the complete satisfaction the piano gives.

There has been a demand, too, in the wholesale trade for these grands, dealers finding them particularly effective in catering to the professional and cultured amateurs.

The firm is, as has been already announced in these columns, preparing new styles, for which a special and very handsome catalogue will be put out, and it is expected this will be ready for the trade in a short time now. Some of the details of the baby grands will be changed as well. The trade can expect something very artistic in these new styles, for a great amount of expert attention is being given them.

PEASE PROGRESS.

"THERE is nothing particularly new to report," said Mr. John D. Pease, of the Pease Piano Company, yesterday. "It is nothing new to say that our factory is busy. We have been that way for some time past, a condition of affairs that we congratulate ourselves upon."

"The new year has started in well—as well or, in fact, better than we expected. What the future holds for us I cannot tell, of course; but I can say that our prospects are excellent. We have made good progress the past year, a fact that the trade recognizes. I can promise you we are going to work harder this year than ever before. We have in mind not only the extension of our business but the further improvement of our instruments, and we are constantly working in that direction. Our grand piano has been received with a great deal of favor by the musicians, and we are confident that as they come to know it better they will like it better. I am not going to give away any of our plans for the coming year, but I will say that we are going to do our best to make it the most successful in the history of the house. The same spirit is animating all of us, and we are working together on well defined plans. The future will show what the results are."

Hallet & Davis Company.

FROM the proceedings at the meeting of the stockholders and directors of this company, which occurred this week in Chicago, it would appear that every one connected with this company is in a most exalted frame of mind concerning its success during the first seven months of its existence.

The officers for the ensuing year are:

George Cook, president.

George C. Aldrich, vice-president.

H. J. Strong, secretary.

R. K. Maynard, treasurer and general manager.

The capital stock of the company has been increased to \$250,000, all of which was subscribed for on the spot, and it would have been just as easy to have made it \$500,000, which is an indication that more will be forthcoming whenever the occasion requires.

The three men—Mr. Maynard, Mr. Strong and Mr. French—who are the most directly concerned in the conduct of the business were most highly complimented, and a substantial recognition of their services took the form of a considerable money bonus in addition to their salaries.

What more evidence need be adduced to prove the success of the Hallet & Davis Company, of Chicago, or the complete satisfaction which the report of its able manager Mr. Maynard, gave to its stockholders?

SMITH & NIXON.

SO many rumors have been circulated within the last few weeks concerning Messrs. Smith & Nixon, of Cincinnati, that we are pleased to be able to present the first authentic story of the proposed reorganization of that concern as told to our correspondent by Mr. Henry W. Crawford himself.

Up to the time of our closing the last forms of this issue the matter had not been consummated, and the Smith & Nixon alliances in this city decline to give out any information as to the progress made.

The entire story will come to light in time for our issue of next week, when THE MUSICAL COURIER will be in a position to give the entire details. Appended is Mr. Crawford's story:

"Your correspondent asked Mr. Crawford, of the firm of Smith & Nixon, to give him an outline of the reorganization of the firm. He said that the full details were not quite ready for publication, but in a general way they were as follows:

"That a number of Cincinnati capitalists, some of whom are relatives and friends of the members of the present firm of Smith & Nixon, have expressed their willingness to make liberal subscriptions to the stock of the new company.

"It is also understood that some of the Eastern manufacturers may be interested. The plans have gone far enough so that the reorganization is an assured fact. It will be done in a quiet way and it will probably not be necessary to offer any of the stock in the open market.

"The house is preparing to push its retail jobbing and manufacturing business more thoroughly, and it will be in a position to meet the increased demands upon the factory, which at the date of writing are already fully 35 per cent. in excess of Smith & Nixon's output for 1895.

"The incorporating of the Smith & Nixon interests is a recent determination, the result of encouragement from some capitalists who have been approached in reference to the matter, and whose thorough investigation of the business of Smith & Nixon warrants them making the investment.

"The factory, which is a more recent addition to the Smith & Nixon interests, has also demonstrated some very gratifying results, so far as it pertains to the making of substantial agencies and in its material profits.

"As far as your correspondent can learn it is the present intention of Smith & Nixon to incorporate their various interests as represented in different cities under separate heads, but as one large source of profit.

"Instance the case of the Louisville branch, which is under the management of Mr. G. L. Smith, who is also a member of the firm of Smith & Nixon, and who holds the controlling interest in the Louisville store, incorporated with a separate capital of \$40,000."

ARTISTIC ADVANCE IN THE WEST.

RECENT products of the leading Western houses are uncontrovertible evidence of the movement to improve the quality of their instruments, the determination to do which has long been manifest to all who are familiar with the plans of those enterprising firms.

The day has gone by forever when the Chicago made piano, taken as an entirety, can be contemptuously dismissed with a single word—cheap. They are fighting for artistic supremacy, as the houses themselves have fought for and achieved commercial importance. It is but a small proportion of the pianos turned out in Chicago and the other Western cities that can be classed among the cheap goods—cheap in construction and cheap in price. Chicago has not been, and is not, turning out the fraud \$75 box. The worst of the Chicago stencil frauds scarcely reached the depths of worthlessness to which some Eastern products have sunk. The bulk of the cheap trash that has been sold in Chicago retail warerooms has come from the East; little, if any, from Chicago itself.

Consideration of what the Chicago manufacturers have done and are trying to do will show that they have, while looking on pianos to a great extent as commercial, yet studied to advantage the question of quality as the chief factor in their operations. They solved the problem of how to market pianos on

a large scale, they formed combinations, they perfected organization to effectively work territory to secure a maximum of profit. This they did with the products of others, and they have done it with their own.

In Chicago manufacturers, realizing the vastness of the field at their doors, set to work to establish themselves as merchants in that field. In the establishments they had as merchants goods of various grades, high, medium and low—the high grade from the East, the medium and low from both East and West.

Once established, their position fixed and with opportunities for expansion, their first care was to supplant as far as possible the goods they represented by goods of their own manufacture. They could furnish the medium grade goods themselves, for they were then making them. If they were to become perfectly independent they must supply the high grade demand themselves, and this they are now endeavoring—and with success—to do.

They are to-day in open competition with the best products of the East. They recognize that they must be a step in advance in the points that outwardly appeal to the senses, that the musical qualities of the instruments must be up to the standard set by the older and acknowledged leaders in piano making to secure for them the appreciation of the professional musicians, many of whom are on record as indorsing the qualities of older makes.

There are certain pianos now made in Chicago and other Western cities that can challenge comparison with any on the market, and in some respects are decidedly superior, particularly in their finish.

Others are reaching a height of artistic excellence by leaps and bounds.

There is not a piano manufacturing house in Chicago that is not working to reach a high standard for their pianos. They feel assured of their commercial position, for the Western houses have given the Western made piano standing from which it cannot be dislodged. The same energy is being displayed to make the artistic position equally strong. Who doubts their success?

TRADE AS WE FIND IT.

Newsy Squibs, Personal, Pertinent and General, Picked Up by "The Musical Courier" Reporters.

This is the merry season of the year when the traveling men fix their eyes upon the glowing West and wander to seductively woo the spring trade. The advance guard has started; there is a rattle of preparation among those soon to follow. Then come the accounts of big orders, and to the manufacturers the expense accounts.

Freeborn G. Smith's new branch retail store in Paterson, N. J., has opened auspiciously. Business has been good since the opening, and the prospects are that it will be among the most successful of the retail enterprises of the Bradbury house. Mr. N. M. Crosby tells us that the Bradbury business is in excellent condition, the new year's orders being far in excess of what was expected.

Mr. Geo. N. Rockwell, of Scranton, Pa., a gentleman favorably known in the music trade, has been engaged by Mr. Rosenburg, of the New York Shoninger branch house, as floor salesman. Mr. Rockwell assumes his duties this week.

Among the week's visitors is Mr. Hollingshead, of Hollingshead & Stults, the young Baltimore house, who has been selecting some of the finest Gildemeester & Kroeger

pianos for their warerooms. Hollingshead & Stults are doing an excellent business with these instruments, and are delighted with them.

Mr. P. J. Gildemeester is expected back from his road trip (which, by the way, has been a very successful one) about the end of the week.

Mr. R. S. Howard returned on Saturday from a Southern trip. He will leave probably on Sunday next for his Western tour.

At the time of going to press a favorable report was received concerning the condition of Mr. Reinhard Kochman. A change for the better had been noted, the patient seemed stronger, and strong hopes are entertained of his recovery.

The Braumuller Company started in the new year with a nice lot of orders, far more than it anticipated. Mr. A. C. Klock, the traveling representative, is now on the road, and is doing well.

The Braumuller pianos are in every way good instruments, and will be a strong addition to the lines of any live dealer.

Mr. Harry Curtaz, of B. Curtaz & Son, San Francisco, is in the city, and enjoying the hospitalities of a number of his friends in the trade here, among them Mr. George N. Grass, of George Steck & Co. Mr. Curtaz is a great admirer of the Steck piano, and a good-sized order will be shipped at once. He will remain in New York for about a week longer.

A distinguished Mexican executive officer, Gen. José Vicente Villada, Governor of the City of Mexico, has been a visitor to New York recently. He is a great admirer of the Mason & Hamlin instruments, and took with him an organ and a piano purchased here.

The Weaver Organ and Piano Company received a few days ago a large export order for organs to be shipped to Delagoa Bay, Africa, another to be shipped to New Zealand and an order for a carload to be shipped to Boston.

The Autoharp Studio.

THE Autoharp Studio, which has been located on Nineteenth street, near Broadway has removed to more commodious and desirably located quarters at 38 East Twenty-third street. The studio is under the direction of Mr. Case.

The Autoharp parlors in Nineteenth street were opened to the public about two years ago, and they have proved of great interest and convenience to the many who have adopted this modern instrument and take pleasure in cultivating its many musical features.

Any persons from the city or from out of town who desire further knowledge regarding the Autoharp are invited to call at the address given, where they will receive all courtesies and such information as they may request.

C. C. O. Company in Jacksonville, Fla.

THE Chicago Cottage Organ Company has purchased the entire stock of the defunct A. B. Campbell Company at Jacksonville, Fla. Mr. Teeple, for the C. C. O. Company, and Mr. Crocker, of the Fryer & Bradley Company, of Atlanta, are now on the ground, and some deal may be consummated placing the concern in the care of the Fryer & Bradley Company, which will appoint a resident manager in Jacksonville.

Mr. H. D. Cable informs us that up to this morning the above is all the information he has with the exception of the statement that the creditors of the A. B. Campbell Company are Smith & Barnes, J. & C. Fischer, Mason & Risch Vocalion Company and the McCammon Piano Company.

The details of the transaction will be given next week.

Sanders Company's Troubles.

THE Sanders Musical Instrument Company, 212 Boylston street, Boston, has filed a petition in insolvency. The schedules show liabilities amounting to \$4,000 and assets consisting of the stock in trade, mortgaged for \$500.

SIEVEKING

writes as follows
regarding the

MASON & HAMLIN
PIANO:

Gentlemen—I have never felt so confident while playing in concerts as since I have had the opportunity to have a Mason & Hamlin grand under my hands. Since first coming to America, and in all my European tours, I have never played upon a piano that responded so promptly to my wishes. The tone is liquid and carrying, the equalness of sound is perfect, and any effort I ask this beautiful instrument, whether legato, staccato or delicacy of tone, it responds faithfully. I can assure you that I have never known any piano that could stand such severe test as playing in several concerts upon the same instrument and keep in tune, notwithstanding moving around and change in temperature. You have solved the problem that others have long tried in vain, and I call myself fortunate, at least, to have found the ideal piano.

Very truly yours,

MARTINUS SIEVEKING.

Mason & Hamlin Co.

BOSTON,

NEW YORK,

CHICAGO.

ANNUAL MEETINGS.

A. B. Chase Company.

The annual meeting of the A. B. Chase Company was held at the company's offices January 13. The reports showed an increase over 1894 and the business in most excellent condition, with bright prospects for the coming year. The former officers of the company and board of directors were re-elected as follows:

President—Calvin Whitney.
Vice-President—C. P. Wickham.
Secretary—L. L. Doud.
Treasurer—L. A. West.
Superintendent—H. R. Moore.

Board of Directors—Calvin Whitney, C. P. Wickham, S. A. Wildman, L. L. Doud, C. W. Manahan, T. F. Hildreth and H. R. Moore.

The Hollenberg Music Company.

Our Chicago correspondent wires that this company had its annual meeting in that city this week. F. B. J. Hollenberg is the president and treasurer, E. N. Kimball vice-president, and E. S. Conway the secretary. The business, which is situated and conducted at Little Rock, Ark., has been most satisfactory to the stockholders and directors, and the capital stock has been increased from \$30,000 to \$100,000, all of which is subscribed for, and by this time has probably been paid in. Thus the Western incorporations prosper, and, as Horace Greeley said, grow up with the country.

Mr. Hollenberg, with whom a short conversation was had, says that Arkansas as a State is doing remarkably well, the products becoming more diversified, and cotton, which is one of its chief products, has become almost a clear gain in wealth to its inhabitants. Well, \$25,000,000 a year for a number of years ought to make a great many people rich and able to buy all the musical instruments their hearts could desire.

Weaver Organ and Piano Company.

At the annual meeting of the stockholders of the Weaver Organ and Piano Company, of York, Pa., held January 23, the following were re-elected directors and officers: J. H. Baer, president; M. B. Gibson, secretary; W. S. Bond, treasurer. The reports of the secretary and treasurer showed the business to be in a most flourishing condition, and the usual semi-annual 3 per cent. dividend was declared, besides adding a handsome amount to the surplus of the company.

It was decided to add another lot of new machinery, to make the equipment correspond with the rapidly growing demand for Weaver organs. The factory is at the present time, which is usually the dull season, taxed beyond its capacity.

Reports of other annual meetings held during the past week will be found in another part of this issue.

Brockport Piano Company Reorganized.

THE Brockport Piano Company, of Brockport, N. Y., has been reorganized, with a capital stock of \$50,000, and will at once begin an energetic manufacture of pianos. The firm will continue making the Capen piano, so named after Mr. Capen, the president of the company.

Mr. R. C. Hull, the secretary of the company, has been in New York for a few days, arranging for the future business by purchasing materials. Mr. Geo. A. Whitney, who has for some time been making the Whitney pianos at St. Johnsville, N. Y., has accepted a position as superintendent of the Brockport Piano Company factory, and will close up the affairs of his concern and enter upon his newly acquired duties as quickly as possible. Mr. Whitney obtained his knowledge of piano construction with Broadwood & Sons, of London, and is a practical and highly skillful mechanic.

The Brockport Piano Company was started three years ago, unfortunately at about the beginning of the hard times, and it has been doing a very quiet business since. The prospects seem more favorable now, and as it has a fine plant and abundant capital there seems a prospect of its doing a profitable trade.

Newman Brothers Company.

WHETHER or not the Newman Brothers Company follow the example of other organ manufacturing firms and enter the manufacture of pianos or not, the fact remains that the Newman Brothers organs hold a strong position in the trade to-day, a position that is steadily growing stronger. Most encouraging reports are received of the progress of these organs, both at home and abroad. They are among the most highly prized organs abroad, and are receiving commendation at the hands of their European representatives.

The improved organization of the company is responsible for a great deal of the effective work that has been

done in their behalf in this country. The firm is working on broader lines than formerly. Efficient road men are covering the country, each working his territory thoroughly. The Newman Brothers' agents are among the most progressive and energetic to be found anywhere, and each is working enthusiastically for the success of the organs.

And last, but not least, the Newman Brothers Company is making organs that are a distinct credit. The instruments contain original improvements that add materially to their musical value, while the case work is acknowledged as fine as any on the market. They are organs that any progressive dealer who handles organs can do well with.

Police to End a Romance.

MOUNT VERNON, N. Y., January 20.

JOHN HAINES, a well-known New York piano manufacturer, resides at No. 142 Primrose avenue, Mount Vernon. Miss Maud Bacon, an intelligent and pretty girl, is a member of the family, being related to Mrs. Haines. Like most young girls, she is romantic and lately answered a "personal" in a New York newspaper. She gave her proper name and address.

A young man, who gave his name as Frank K. May, answered the letter and came up to see her while Mr. and Mrs. Haines were away from home. He said he was delighted with his new acquaintance. Miss Bacon soon repented of the act and tried to dismiss May, but he would not take his congé, although Miss Bacon refused to see him. He subsequently sent many letters to Miss Bacon, asking her to meet him in New York. None of these letters were noticed. Miss Bacon confessed her troubles to Mr. and Mrs. Haines, and by a ruse Mr. Haines secured from May the letter written in answer to the "personal."

After that May came to Mount Vernon and lay in wait for Miss Bacon. He followed her to New York, and tried to interrupt her in that city, and she had to appeal to a policeman for protection. A special policeman is now guarding the Haines residence, awaiting the return of Frank K. May.—*New York Journal.*

Small Items.

A HANDFUL of puncheons, a few feet of piano wire, a little glue, a hammer shank, a dozen wrest pins, a few inches of cloth, a bass string, a pedal foot or guard, these are all small items, and singly amount to comparatively nothing; in the aggregate, though, quite an amount.

A tuner or general piano repairer who is not connected with a piano house, but works entirely on his own hook, going from house to house and from town to town, putting pianos in order, has to have something of a supply of material necessary for his work, consisting of the articles mentioned above, and many others. This man finds it very convenient and inexpensive to send to some piano manufacturer to have his wants supplied gratis rather than to the legitimate supply house and pay for his goods, and it amounts to not only quite an item of expense to the manufacturer, but is thoroughly an imposition in most cases, only allowed because it is policy to keep friendly with the tuners.

One of the most kindly and genial piano manufacturers in the city was wroth the other day when after paying 25 cents expressage on a small package he opened it and found two old bass strings, with a note requesting that two new ones be furnished to replace them. The strings came from a perfect stranger, and without commercial rating. This incident led the manufacturer to relate one of his experiences in this same line.

"Some two or three months ago," he said, "I collected quite an assortment of material, some of which I was obliged to purchase, amounting in all to \$7, and sent it as requested to a tuner living in a small town in Michigan. The bill remains unpaid to this day, and never a thank you did I get from the tuner."

"I get packages and postal card requests about three times a week similar to this bass string affair you have seen, and seven times out of ten they are from strangers, who do not send the money to pay any part of the expense. They are small items, I know, but it's the trouble and annoyance of writing back for further particulars or running around to find what is wanted that is so aggravating. I want to be courteous in these matters, and if a tuner wants a little help he can have it, but to ask me to pay express charges on their old strings and then furnish them new ones to be used on a piano not of my own make is rubbing it in, that's what it is."

C. Janke & Co.

C. JANKE & CO. (Incorporated) is the name of the firm recently organized in Galveston, Tex., to carry on the business of C. Janke & Co.

The officers are: C. Janke, president; C. F. Kleinecke, vice-president, and C. E. Solomon, secretary and treasurer. The firm has ample capital and facilities and will carry a large stock of pianos, organs and musical merchandise.

Two Telling Testimonials.

NEW ENGLAND CONSERVATORY OF MUSIC,
BOSTON, January 22, 1895.

Mason & Hamlin Company, Boston, Mass.:

I TAKE this opportunity of expressing our appreciation of your grand piano, which we have arranged to use permanently in our concert hall, and also of the uprights which are to be used in the tuning department of this institution. I have heard nothing but the highest praise from the members of the faculty regarding the merits of these instruments, and I unhesitatingly add my testimony as to the wonderful development which is shown in the perfection you have been able to attain.

The uprights furnished the tuning department are admirably adapted for instruction in the "temperament" and for the rapid education of the ear in all matters pertaining to pitch and to deviations from absolute purity as shown by the beatings of the temperament. The remarkable ease and accuracy which the tuning device provides make it possible for our tuning pupils to progress far more rapidly than they have been able to do under former conditions. While we are obliged to make extensive use of the pin block system, after the principles of tuning are thoroughly established, we find your instruments superior to all others for the fixing of these principles in a rapid and thorough way.

The new grand evidently possesses qualities which make it second to no other instrument of its class, and if you continue to improve in the future as you have done in the past few years your developments will revolutionize piano construction.

Yours very truly,

(Signed) F. W. HALE, General Manager.

BUFFALO, N. Y., January 16, 1895.

Edward P. Mason, Esq., Mason & Hamlin Company, Boston, Mass.:

DEAR SIR—At the last general rehearsal of the Buffalo Vocal Society it was proposed by Mr. U. S. Thomas, seconded by Mr. Angelo M. Reade, and unanimously adopted, that the thanks of this society be recorded and submitted to you for the very superior Mason & Hamlin grand recently furnished the society by you. Its far reaching and beautiful tone quality blends admirably with the voices, a thing which makes it the piano "par excellence" for chorus rehearsals in a large hall.

WALTER G. ROBBINS, President.

ANGELO M. READE, Director.

ULYSSES S. THOMAS, Accompanist.

In Town.

AMONG the visitors to New York the past week and callers at the offices of THE MUSICAL COURIER were:

Jno. W. Northrop, Western manager Emerson Piano Company, Chicago.

Geo. A. Minor, the Hume-Minor Company, Richmond, Ind.

Thos. Hext, Hext & Williams, Colorado Springs, Col.

Harry Curtaz, B. Curtaz & Son, San Francisco.

A. Sundstrum, Boston.

Geo. M. Ackerly, Patchogue, N. Y.

William N. Carlin, Indianapolis.

Edward L. Lennox, Indianapolis.

J. B. Woodford, N. Stetson Company, Philadelphia.

W. H. Keller, Easton, Pa.

C. W. Tillinghast, Tillinghast & Son, Oneonta, N. Y.

P. M. Chamberlin, Chester, N. J.

Charles F. Thomas, Wilmington, Del.

A. A. Clappé, Harry Coleman, Philadelphia, Pa.

C. A. Hyde, Norris & Hyde, Boston.

S. A. Ward, Newark, N. J.

A. W. Colburn, A. W. Colburn & Co., Leominster, Mass.

D. S. Hollingshead, Hollingshead & Stultz, Baltimore, Md.

Lucien Wulsin, D. H. Baldwin & Co., Cincinnati.

A. Mahan, Cortland, N. Y.

J. W. Jenkins, J. W. Jenkins & Sons, Kansas City, Mo.

Mr. Osborn, Very & Osborn, Wellsville, N. Y.

R. C. Hull, Brockport Piano Company, Brockport, N. Y.

Theodore F. Brown, Brown & Simpson, Worcester, Mass.

A. H. Hammond, Worcester, Mass.

George B. Shearer, Oneonta, N. Y.

Charles W. De Zouche, with A. D. Coe, Cleveland, Ohio.

William Knabe, Baltimore.

Antonio Vinals Gonzales, Havana, Cuba.

—W. V. Conkling, of Newburgh, N. Y., has opened a branch store in Fishkill.

—A patent has been granted Mr. J. Brigsted, of Fall River, Mass., on an improvement in violin construction.

—The store of Howard Farwell & Co., St. Paul, was broken into a few days since and a large number of musical instruments were stolen, including mandolins, guitars and violins. The burglars gained entrance to the store through the basement.

—F. E. McArthur, the traveling representative of Gildemeester & Kroeger, returned from a Southern trip on Monday. He was as far south as Knoxville, Tenn. Washington, Baltimore and Philadelphia the principal cities visited, yielded satisfactory results. Mr. McArthur starts for the North and West to-day.

OBITUARY.

V. F. Červený.

FRANZ ČERVENÝ, one of the most noted manufacturers of band instruments in Europe, died on January 19. He was an inventor of new instruments and improvements and founder of the great house of V. F. Červený & Sons, in Königgrätz, Bohemia, Austria. In *THE MUSICAL COURIER* of December 18, 1895, was published an exhaustive account of his labors, his inventions and the honors which had been accorded him.

He was born in 1819 at Dubec in Bohemia, and in his twelfth year was a good performer on all brass instruments. His teacher induced his father to place the youth with a well-known firm of instrument makers in Prague, where he learned the trade. He afterward worked in Brünn, Presburg, Vienna and Budapest, and in 1843, in his twenty-third year, he began business for himself in a small way at Königgrätz. Here his energy and inventive genius manifested itself, and from his factory there proceeded a number of improved instruments which interested all Europe. From his genius came the cornon, the contrabass, the althorn obligato, the turnerhorn, jägerhorn, the army trombone, the primhorn, and after its success the complete waldhorn quartet, which he always regarded as his best work. These were but a few of his inventions. Space will not allow of the full list nor of the improvements which practically revolutionized the manufacture of various classes of brass instruments.

His products were and are held in the highest esteem and received medals and awards at all the important exhibitions of the two continents. From the small factory at the beginning has come a great plant that employs hundreds of workmen and the goods of which are famous the world over. They are used in the bands of every country.

The Emperor Franz Joseph, of Austria, bestowed on Červený the Franz Josef order with the gold cross of merit; King John, of Saxony, in 1862 decorated him with the Royal Saxon gold medal of the Albert order; Dom Luis, of Portugal, presented to him in 1865 the Portuguese cross of the order of Christ; the Emperor William I, the knight's cross of the Prussian order of the Crown, and Alexander II., of Russia, the great gold medal of the order of St. Anne.

At the jubilee of the house in 1893 the authorities of the royal city of Königgrätz made him an honorary citizen, and he received substantial evidences of the affection his fellow citizens felt for him.

His life was marked by indomitable energy, upright character, unceasing perseverance and a public spiritedness that led him to take an active interest in every movement for the benefit of his city.

Though of late years his sons had taken the burden of business cares from his shoulders, he remained alert for the improvement of the instruments of the house. V. F. Červený was a leading figure in the manufacture of band instruments, and to him may be ascribed the credit for improvements that have made European band instruments the standard.

Carl Kollmer.

There is scarcely a doubt that poor, crazy Carl Kollmer was under the influence of strong liquor when he met with the accident that caused his death. He was an uninvited guest at a social affair which took place at the engine house at the corner of Monroe street and Michigan avenue, Chicago, and during the festivities there was an alarm of fire from the Wellington Hotel, and the trap door being opened for the exit of the fireman, Carl attempted to slide down the brass rod, lost his hold and fell to the floor, striking on his head and breaking his neck.

A committee of two, consisting of the ubiquitous Platt Gibbs and Mr. J. V. Steger, organized themselves and immediately set about getting subscriptions to bury the poor, unfortunate fellow, deeming it inexpedient to permit the fire department to do so, which it must be said to the honor of the boys they were preparing to do. The money was quickly obtained, no one refusing to contribute, and the mortal remains of Carl Kollmer were carried to the grave from Rolston's Morgue on Saturday. Flowers and carriages were furnished, and it might be suggested that many a better man has gone to his long home with less visible honors, the only thing to prevent being the old quotation of "judge not, lest ye be judged."

C. C. De Zouche Dead.

MR. C. C. DE ZOUCHE, formerly of Montreal, Canada, and Waco, Tex., died on Tuesday, 31st inst., at the residence of his son, Charles W. De Zouche, in Cleveland, Ohio, aged sixty-four.

Mr. De Zouche was a well-known and popular figure in the trade for many years. For twenty-five years he was in business for himself in Montreal, until failing health compelled him to seek a residence elsewhere. He went to Texas and engaged with Thomas Goggan & Brother, be-

coming manager of their branch house in Waco, where he remained for seven years. His experience in the trade was extensive and his acquaintance wide. He was a man who made many friends, who will be pained to learn of his death.

The interment was at Orange, N. J., where some members of his family are buried.

Entertained Their Friends.

THE new factory of the Ann Arbor Organ Company was a scene of festivity the evening of the 16th inst., when nearly 1,000 of Ann Arbor's citizen friends of the company enjoyed the hospitality of the firm. Every portion of the new factory was open to the inspection of the visitors, who had an opportunity to familiarize themselves somewhat with the workings of a great organ plant. An orchestra furnished choice selections, which were highly appreciated.

In the new factory about \$12,000 have been expended, with which have been purchased the most modern machinery, engines and labor saving devices.

The first floor is used for a machine room; the second for cabinet making, showroom, stock room and office; the third floor for an action and bellows making room; the fourth floor for fly finishing or setting up; the fifth floor for fine polishing and finishing.

The present business of the Ann Arbor Organ Company was founded in 1872 by David F. Allmendinger, now the superintendent of the factory, who began by building and repairing reed and pipe organs. His first reed organ, sold to the Bethlehem Church, Ann Arbor, was a figure at the reception held in the new factory. In 1875 he had to secure larger quarters. In 1880 the first factory building proper was erected. In 1885 an addition to that was built.

In 1888 a change was made in the business and a joint stock company under the name of the Allmendinger Piano and Organ Company was formed. A brick factory, four stories high, 33x40 feet, was built, and a brick engine room 18x40 feet was also put up. In 1889 arrangements were made whereby the retail business of Mr. Lew H. Clement was consolidated with the company, and he was made manager.

In 1892 the company was cramped for room and an addition extending north from the main factory was erected. It was 50x26 feet in size and two stories high. The name of the company was in this year changed to its present title, the Ann Arbor Organ Company. In 1895 the large addition just finished, 100x40 feet and five stories in height, was completed, giving the company a present floor space of 23,330 square feet in the factory building proper.

The products of the Ann Arbor Organ Company are in large demand, not only at home, but abroad. Agencies have been established in leading European cities, and the organs have found their way to Japan, Australia, South Africa and other remote portions of the earth. The business of the firm is a steadily increasing one, and the prospects for increased prosperity are excellent. The gentlemen directing the destinies of the concern are experienced and progressive, evidences of which are seen in the goods put out and their widespread distribution.

Wegman News.

THERE are few if any men in the trade that number more personal friends than W. C. Burgess, general manager and member of Wegman & Co., of Auburn, N. Y., and when he visits the metropolis his stay is made as enjoyable as possible.

Mr. Burgess does not come to town as often as he was wont to do, for he has been paying the greatest attention to the factory and business of the company, which since the death of Mr. Henry Wegman has been under his direction.

That his work has been well directed is shown by the last year's business of the company—the best since 1892. The prospects for the coming year are bright and the energetic work will be continued. Mr. Burgess was a visitor in the city last week, and his many friends were warm in congratulation of the splendid work he has done.

R. O. Burgess, the traveling representative of the firm, has started on a long Southern trip, taking in all coast points of importance.

It is possible that Mr. Burgess may visit the Pacific Coast before returning home.

Mr. Feldine, of Auburn, N. Y., connected with the same house, has taken out patents on a new tuning device. Mr. Feldine has already secured patents on a contrivance of similar import, which is in use. The latest one promises to be superior to anything heretofore devised and adds one more attachment to aid in selling pianos.

Mr. Wm. Carlin, of Carlin & Senox, Indianapolis, was in the city last week. This firm has recently placed a contract for Wegman pianos which extends during the present year. Aside from pianos, they do a large band instrument business, both in brass and wood wind.

—The music store of J. W. Scott, Bloomington, Ill., was burglarized last week, a large number of small goods being secured by the thieves.

The Steinway House Dinner.

THE annual dinner of the employes of Messrs. Steinway & Sons, the well-known piano manufacturers, was given on the evening of December 31, 1895, at the Horseshoe Restaurant, Tottenham Court road. The manager of Steinway & Sons' London business, Mr. Edwin Eshelby, presided, and fifty covers were laid. After the usual loyal and patriotic toasts, Mr. George Stark proposed the toast of Steinway & Sons, coupled with the names of Mr. William Steinway and Mr. Edwin Eshelby.

Mr. Stark remarked that the past year had been one of great business depression throughout the world, but that notwithstanding this fact the Steinway ship had run out the gale triumphantly, and had been more successful in its ventures than during any previous year. They had hoped to have a visit from Mr. William Steinway during the last year, but pressure of business had prevented him leaving America.

With regard to Mr. Eshelby, Mr. Stark added: "I only say that he is with us to-night in the best of health, and I know that I am only giving expression to the feelings of everyone present when I say that I hope he will be spared to preside over our annual meeting for many years to come." Loud and general cheering testified to Mr. Eshelby's popularity.

In responding to the toast of Messrs. Steinway & Sons, Mr. Eshelby said: "I am very much obliged for the kind way in which you have received this toast. I can only say that during the last twelve months the business of Steinway & Sons all over the world has increased, notwithstanding the fact that the earlier months of the year were ones of general depression throughout the country. Trade, however, looked up in March, and since that time, especially during the months of September, October and November, we had more orders than could be supplied without a considerable amount of waiting by the wholesale customers. October showed the best month's trade that we have ever had in England."

"I am glad also to return thanks to you for the kind way in which you have drunk the health of our president, Mr. William Steinway. Mr. William Steinway's is a most valuable life, not only in the piano business, but in the political life of America, and perhaps in the present crisis over the Venezuelan question his voice and his influence may be among those which will so moderate American opinion as to tend to permanent peace between England and her American cousins."

"I am glad to tell you that Mr. William Steinway's health has greatly improved. In July of this year he went through a new cure at Mt. Clemens, Michigan, which he found of great benefit. His old enemy, the gout, has very nearly left him, and is being finally vanquished by a new cure that has been discovered in Germany, viz., an infusion of the stocks and leaves of a certain bean, from the use of which he finds great benefit. With regard to the kind way in which you have drunk my health, I can only say that as far as is consistent with the best interests of the business I hope you will always find that I am prepared to treat you all with fairness and justice."

The next toast proposed was that of Messrs. Steinway & Sons' finishing factory in Hamburg, coupled with the name of Mr. Von Holwede, its director. Then followed the toasts of the various departments of the house of Steinway & Sons, London, after which the rest of the evening was devoted to a musical entertainment.

Mr. F. C. Price proposed the toast of the Seymour Athletic Club, which had been formed principally from the younger employes of Steinway & Sons, London, and which during the first season of its existence met with very great success. Mr. Price coupled with it the name of Mr. Geo. W. Eshelby, who said that he was very sorry he was unable to personally direct the affairs of the club this season, as he would be away in Hamburg, and he could not be in two places at the same time. He had joined a football club at Altona, and was teaching the Germans to play football in the English way. The difficulty was that it was very hard to teach the Germans not to run away when they were charged in the field, but he had succeeded in improving them in this respect.

With regard to the cricket field he would say that it is in much better form than last year, and there was some amount of money in hand from the sale of the grass, and this, perhaps, might form the nucleus to relay the centre of the field so that cricket could be played upon it. He added that before he returned to Hamburg he hoped to organize the club in such a way that it would hold together until his final return from Hamburg in a year's time.—*London Music Trades Review*.

N. Stetson & Co.

THE regular annual meeting of the N. Stetson & Co. corporation, of Philadelphia, was held in Jersey City, N. J., on Saturday last. The officers for the current year were elected as follows: William Steinway, president; F. G. Smith, vice-president; N. Stetson, treasurer; F. G. Smith, Jr., secretary.

A satisfactory report was made, and no changes of importance are in contemplation.

Dolgeville Reunion.

MR. ALFRED DOLGE'S SPEECH.

[From the Dolgeville Yearly Scrutinizer, January 25, 1896.]

THE twenty-seventh annual reunion of the employes of Alfred Dolge & Son was held at the Turn Hall Saturday evening, January 25. It was something of a home affair this year, no distinguished visitors from abroad being present, but it was none the less pleasant for that.

As is well known, the *Scrutinizer* always reports the reunion within a few minutes after Mr. Alfred Dolge delivers his annual address. This year it adopted a new method. It employed a mind reading reporter, who was able to learn what all the speakers would talk about in advance, thus making it possible to distribute the paper even more promptly than usual. None of the speeches except Mr. Dolge's are reported because of lack of space.

The opening address by Edward Dedicke was particularly good this year, because it was so brief. The poem by George W. Ward was up to the standard of Alfred Austin.

The Hon. Edward A. Brown acted as toastmaster, as usual, with his usual rhetoric and eloquence.

Messrs. W. F. Stoddard and James Boyle played a duet on the guitar and banjo as only they can play. General regret was expressed because Mr. Stoddard did not dance a jig.

The music by Fallis' Orchestra was up to the standard of Fallis, than which no higher compliment could be paid.

George Scharbach maintained his great reputation as a caterer by providing a supper that might be called a feast fit for the gods.

Charles Schumacher was a real nice looking general usher and was ably assisted by Charles Youker, Daniel Sullivan, the town clerk elect; C. William Brayton and Frantz Murray.

After the supper had been eaten Mr. Dolge delivered his annual address, which was as follows:

The year 1895 opened rather promisingly, and about summer time there seemed to be a revival of business. The people of these United States apparently got tired of dull times and made an attempt to force an improvement in business; the economic conditions, however, were not favorable. The National Treasury, continually in danger of becoming exhausted, had to borrow gold in February to meet the running expenses of the Government, since the Wilson tariff could not possibly supply sufficient revenue. Gold was also required to pay our debts contracted through increased purchase of foreign manufactured goods.

Therefore, even the push and vim so peculiar to the American people could not materially change the situation, and this midsummer effort to usher in a "boom" failed.

The spring trade has been sufficiently injured by the late events that no improvement can be looked for. The coming summer will be under the shadow of another possible Government loan and the excitement of a national election, so that we are not justified in looking for any healthy change until after the election.

There is no need of my reviewing any special department of our factories. That we have all done our duty is shown by the fact that we did on the whole about 40 per cent. more business than in 1894, and if we keep this up for the year 1896 I believe we can look forward to real good business in 1897, and we may again count upon making adequate profits and return to the scale of wages of 1892.

Important changes and improvements are planned and will materialize during the present winter. Our inventors and machinists are busy building new and greatly improved machines for the felt and hammer departments, so that we may safely maintain our position as leaders of our own industry throughout the world.

We lost through death one of our coworkers, Michael Glowsky, who entered our employ September 6, 1887, and died May 16, 1895. His widow has collected \$7,000 on the life insurance policy, for which the firm has paid the premium.

Let us rise in honor of the departed.

At our last reunion I stated that my system of labor pension and insurance had passed the experimental stage; that a practical test of 20 years had proved the correctness of the theory underlying the system, namely, that the employer not only could well afford to pay 1 per cent. of the wages fund toward labor pension and insurance, just as he pays annually from 5 to 10 per cent. for wear and tear of his machinery, but that it is an excellent investment from a purely business point of view, and that this system could be nationalized so that each wage earner could derive the benefit of the same without being hampered in his movements. In other words, that he would not depend upon these benefits granted to him by one firm or company, but that he could go to any part of the United

States without injuring his claim for pension and insurance, in case of accident or need in old age.

I had the satisfaction of seeing this proposition very favorably commented upon by many of our leaders of thought and progress, among whom I proudly mention George Gunton, the eminent economist; Ossian D. Ashley, president of the Wabash Railroad, and others. The press also received my proposition most favorably, and the editor of the *Railway Review*, in an exceedingly interesting discussion of my system, calls upon labor organizations to take it up and agitate for its introduction.

I would prefer that the question should be taken up by one of the great political parties and made a part of its platform. It would be an indisputable proof that the policy of protection really means the greatest welfare to the greatest number and the greatest possible safety to capital.

All those who have commented upon the proposition to create a national labor pension and insurance fund agree that it is practicable and feasible, and that the details are properly a matter of legislation.

I would prefer to see our Government introduce the system, since "something must be done" in this direction sooner or later, and America should always be the leader in progressive thought and action. At present Germany is ahead of any country in this respect. It has a well regulated labor pension and insurance system, which is compulsory, but has the great fault of being altogether inadequate, besides being too autocratic and paternal in its execution, and smacks too much of almsgiving; although the wage earner contributes fully one-third of the fund himself directly and more in the form of general taxes.

Of course we must not dream of such a law in our republic. The fundamental idea must be adhered to, namely, that the contribution to this fund must be made entirely by the employer and considered by him as part of his cost of production, the same as rent, material, interest, &c. Since every employer would have to pay his share, this system would be fair to all.

The indorsements which I have received encourage me in the belief that eventually this idea, which has been born and practically demonstrated here in Dolgeville, will greatly assist in closing the chasm which now exists between capital and labor, and as soon as we accomplish that we will be the foremost nation of the world industrially, commercially and politically.

England gave the world the factory system, and with it the factory slave. America should give the world the emancipation of the toiler from the wage system as founded by the Manchester school; in other words, the highest forms of corporations founded upon co-operation of brain and brawn in a mutually satisfactory relationship. This can be accomplished by the introduction of a labor pension and insurance system, and by no other means. Whether my system or any other is adopted matters not.

It gives me pleasure to report to you for the year 1895 the following figures from our pension and insurance books:

THE FINANCIAL SHOWING.

Statement earnings division account, January 1, 1895:

PENSION ACCOUNT.	
Paid to Engelhardt.....	\$507.00
" A. S. Foster.....	812.00
" A. Getman.....	280.00
" Cornelius Sullivan.....	280.00
	\$1,869.00
Previously paid to pensioners.....	8,372.36
	\$9,785.36
Contributions to Pension account to January 1, 1895.....	\$31,367.75
One year's interest.....	1,216.32
Contributions for 1895.....	None
	\$32,584.07
Paid to Pensioners.....	9,785.36
	\$22,798.71
On hand January 1, 1895.....	\$22,798.71
From January 1, 1895, four employes are entitled to pensions, namely:	
L. Engelhardt.....	\$507.00
A. F. Foster.....	812.00
Alfred Getman.....	280.00
Cornelius Sullivan.....	280.00
	\$1,400.00

LIFE INSURANCE ACCOUNT.

For Life Insurance we paid on existing policies during 1895.....	\$2,010.36
Previously paid.....	34,595.27
	\$36,605.63

Nineteen new life insurance policies by the Manhattan Life Insurance Company of New York will be distributed to-night, increasing the face value of policies held now by employes on which the firm pays the premiums	\$102,000.00
Deposits made January 1, 1895, for those rejected by life insurance company.....	610.00
Previously paid.....	3,696.30
	\$4,306.30

ENDOWMENT ACCOUNT.

On hand due employes at maturity.....	\$8,169.65
---------------------------------------	------------

SUMMARY OF EARNING SHARING ACCOUNT.

Year 1895 for Pensions.....	None
" " " Insurance.....	\$2,010.36
" " " Endowments.....	None
" " " Deposits.....	610.00
" " " School purposes.....	3,696.04
Year 1896 for parks.....	661.00
Previously paid.....	219,178.00
	\$225,945.22

Grand Total..... \$225,945.22
L. G. Tanner received check for \$158.99, which amount has been to his credit on Endowment Account.

The nineteen life insurance policies will be issued by the Manhattan Life Insurance Company for the benefit of the following: Lansing D. Snell, Elmer E. Barnes, Edward T. Alth, Wilfred A. Palmer, Richard Heber, Ivory Hutchins, Fritz W. Harnischfeger, J. Clark House, C. N. Bliss, Robert Cramer, Joseph Heinisch, Frank Richkowske, Hiram Clemons, John Button, Max Wolf, Otto Recht, William Kleberg, F. Steinbrenner and Edwood D. Mosher, of which Harnischfeger, House and Button receive the second policy.

I regret that quite a number of those who held life insurance policies and left our employ allowed these policies to lapse by non-payment of the premium, which fact demonstrates that many a husband and father is not fully impressed with the responsibility which he assumed when entering married life, and his duty to provide for those dependent upon him for support in case of his death.

I know that in some cases it is actually impossible to lay aside enough from the wages to pay the premium, and I am trying to find a way which will enable us to buy fully paid policies for those who are entitled to life insurance.

Your aid society continues to do a great deal of good, as the following figures show:

THE AID SOCIETY.

Paid out for relief money during 1895.....	\$976.45
Since its existence it paid out a total of.....	9,734.56
And has a reserve fund of.....	2,679.62

Contrary to my expectations, but for reasons given before, we could not credit anything to endowment account this year. This endowment idea has all the good and bad there is in profit sharing. If no profits were made you cannot possibly expect any extra remuneration, no matter how much extra exertion you may have made during the year, just the same as the management and capital, neither of which will receive any remuneration in hard times, although the former must exert itself far beyond the normal, and capital runs unusually large risk. But in good times the endowment system brings proper reward to all who have produced more than they have received as wages, and thence effort is stimulated and the necessity of co-operation between capital and labor is emphasized.

I hope that conditions will soon so improve as to enable me to again report to you at our next reunion, after a lapse of three years, payments on the endowment accounts.

A Pointer for Dealers.

ONE cannot fail to be struck with the character of the many testimonials that have been received of late by Kranich & Bach. They have come from leading musicians of two continents. European musicians of renown who have had recent opportunity to test the qualities of the Kranich & Bach grands have pronounced unhesitatingly and strongly in their favor, commending in the warmest terms their beauty of tone and touch.

At home there has been a repetition of the good words from abroad, only in greater volume and perhaps of more importance from a strictly business standpoint, the consideration of their value in advertising. These Kranich & Bach testimonials have come in great part from musicians of the highest repute in their local fields, men and women whose work is confined for the most part to certain cities, though they have reputation elsewhere as well. Their standing is unquestioned, they are known as good musicians and upright business men and women, and the people who know them will accept in most cases their dictum as to the qualities of a piano with respect and confidence.

As these testimonials come from pianists, organists and vocalists in the musical centres big and little, the Kranich & Bach representatives have at their hands an advertising feature which, if judiciously used, should produce good results. Probably they do take advantage of the enthusiastic indorsements of the Kranich & Bach pianos. If they do not they are losing an opportunity to advance the interests of that piano which is so good that it is and should be one of the most valuable, from a commercial standpoint, that a dealer can handle. It will back up its advertising.

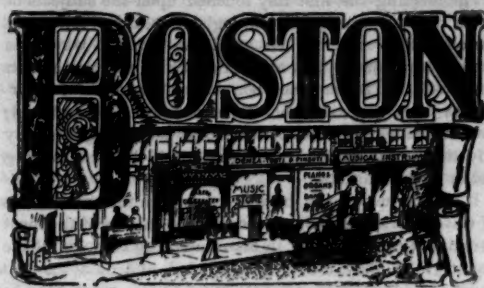
A New Enterprise.

GEO. B. SHEARER, who has for many years been a prominent merchant in Oneonta, N. Y., dealing in musical instruments and sheet music, has come to New York and taken an office in the Decker Building in Union square, and will transact business in connection with his specialties from that place hereafter.

—The estate of the late J. A. Kieselhorst, of St. Louis, for which his eldest son, Edwin A. Kieselhorst, has been appointed administrator, is valued at about \$90,000. Mr. E. A. Kieselhorst is in charge of the business.

—Mr. C. G. Conn, the band instrument manufacturer, will be tendered a reception by his employes at Elkhart, Ind., on January 29, on the occasion of the thirteenth anniversary of the founding of his business.

WANTED—A good position as superintendent of piano factory. Good scale maker, draughtsman and practical workman; thoroughly conversant with all branches of piano making. New York city preferred. Address W. Y. C., MUSICAL COURIER.



BOSTON OFFICE THE MUSICAL COURIER,
17 Beacon Street, January 25, 1896.

RATHER a dull week this has been, although as a rule business for the month of January is reported to be far better than for last year. As one manufacturer said to-day, it seemed to be very dull and yet more pianos were being sold this year than last, and to a far better class of customers—that is, to a class of customers whose payments would be satisfactory and more easily collected.

On Wednesday next the annual meeting of the Mason & Hamlin Company will take place. An account of the proceedings will appear in THE MUSICAL COURIER of February 5.

At the suggestion of several of its best agents, the Emerson Piano Company is considering the question of making a piano to meet the requirements of customers who are unable to pay the price of the regular styles. The idea is to devote one wing of their large factory to the exclusive manufacture of the new piano, which will be disconnected entirely from the Emerson department as regards the labor to be employed, and will also be under separate superintendence. The name for the new piano has not as yet been decided upon.

"A publication called Opera Stories is just out. It is a handsome book containing stories, in a very few words, of the opera now being sung by the Metropolitan and Damrosch opera companies; also portraits of all the leading artists. Every person attending an opera should certainly have a copy. Address 146 Boylston street, Boston," is the text of a little advertising slip recently issued. In connection with this book Mr. Henry L. Mason has issued a very handsome poster of a lady in evening dress, with her opera cloak on, coming down the stairs with a book of Opera Stories in her hand, with which she is apparently beguiling the time while waiting for her carriage. The colors are striking shades of yellow and orange with dark blue background, the whole forming one of the most attractive posters of the month.

The price of Opera Stories is only 10 cents, which places it within the reach of everyone.

The Mason & Hamlin piano is used exclusively in all Miss Ellen Beach Yaw's concerts.

Miss Marie Geselschap will play at the second concert of the Boston String Quartet, February 19, using a Mason & Hamlin piano. Miss Geselschap played at Bradford and Andover recently, making a great success.

The Merrill Piano Company has added 10,000 feet more space to its factory. This is probably one of the results of business being 60 per cent. larger for 1895 than 1894.

Mr. Lertz, of Baltimore, who has been in town for the past week, purchased more than a carload of pianos from the Briggs Piano Company.

The announcement of a compromise in the Steinert Building case recently was incorrect. The judge's decision gave them the privilege of excavating sufficiently to lay the foundations of their buildings, and it was probably owing to this being done that the rumor of a settlement got about. There has been no offer of any kind received from the Cotting estate, so, as the case now stands, as soon as the

judge's decree is entered an appeal will be taken and the case argued before the Supreme Court early in the spring. It would appear that all this delay must necessitate the finding of a temporary wareroom for the Steinway piano next July.

Mr. Winthrop A. Harvey has just been elected Rear Commodore of the Corinthian Yacht Club, of Marblehead.

Mr. Byron Mauzy, of San Francisco, who has spent the past week in Boston, visited many of the piano factories during his stay.

Mr. J. W. Jenkins, of Kansas City, Mo., was in town for a couple of days.

Mr. J. R. Mason and Mr. A. J. Brooks, of Derby, Conn., arrived in town on Saturday.

Churches as Piano Buyers.

SOME piano dealers imagine that there is both money and glory in selling pianos to churches and lodges and other public places where they will be seen and advertised," said a well-known manufacturer and dealer recently, "but my experience hardly bears out any such profitable results. I remember one transaction of that nature and it is about a fair specimen of the way most of them turn out.

"The cabinet organ which had been in use in the Sunday school for several years became worn and unsatisfactory, so it was decided to purchase a piano to replace it, and, as I was manufacturing pianos in an adjoining town I was given the preference in the selection, but only after a sharp competition with several dealers in the same and near by places. The congregation was a large one and I reasoned that if I could get my piano in there it would be an opening that would result in more sales.

"The piano I valued at \$325, but competition brought me down to \$225. Cash and the difference I insisted should be considered as a 'donation,' as my piano sold at \$225 was simply suicidal to me, and I would not have sold it for that amount under any other condition. The piano was delivered and paid for, and the members of the church and Sunday school were delighted with the instrument.

"Now comes the sequel. Inside of a month four people from that congregation came to buy pianos, and I lost every blessed sale. They all wanted pianos for \$225.

"One of the 'prospects' was on the committee to select the piano for the church, and I thought that would have influence enough to secure him a piano for the same amount that the church paid.

"Another was a close-fisted old farmer, who liked my piano and thought if I could sell to the church for \$225 there was no reason why I couldn't sell to him; his money was just as good as another's and as far as that \$100 donation was concerned that was all right for those who didn't know a thing or two, and the old man winked. But I wouldn't come down and the sale went to a competitor who had \$225 goods. The other two customers were pretty much of the same order and they went elsewhere.

"I had established a price in that town for my pianos, and all explanation regarding my donation of \$100 was ignored, and to this day I have never derived a penny's benefit from my hard tussle to sell the church the piano; in fact, I think the sale did me an injury, for my goods were classed from then on as among the cheap ones by that community, and I lost in reputation as well as money. Those who want the church and Sunday school patronage now can have it and I shall never say a word."

—The E. T. Paull Music Company has been incorporated in Richmond, Va., with a capital stock of \$5,000. E. T. Paull is president.

EXPERIENCED wareroom salesman and tuner desires position. Excellent pianist. Experienced in sheet music and books. Address A. B., care THE MUSICAL COURIER Boston office, 17 Beacon street, Boston.

WANTED—An experienced organ salesman for Western and Southern States. A good position for man acquainted with the trade, and who can sell goods (no consigning). Write, giving references, experience, &c., to Ann Arbor Organ Company, Ann Arbor, Mich.

DRUMS WANTED—Wanted a good pair of tympani, second hand; must be in fair condition. State price when writing. Address "Drummer," care THE MUSICAL COURIER, New York.

For the Lester Piano.

A TESTIMONIAL from one of the popular prime donne of the Francis Wilson Company, who has been playing in Philadelphia recently, is worth reading:

HOTEL METROPOLE, PHILADELPHIA, January 10, 1896.

The Lester Piano Company:

It affords me much pleasure to add my testimonial to the many already given the Lester piano by prominent operatic singers and musicians. With the constant use of the Lester I find that the full yet sympathetic tone is of wonderful assistance to the voice, and I know that every singer who uses the Lester will be certain to appreciate its many excellent and superior qualities. The Lester piano and myself were friends from the start, and I like it better than any other piano I ever used.

Wishing you and the Lester piano continued success, I am,
Very sincerely yours,
LULU GLASER,
(Of the Francis Wilson Company).

Behr Brothers' Prospects.

THERE are but few pianos on the market to-day that are held in higher esteem by their representatives than the Behr Brothers instruments, and few, if any, with brighter promise for the coming year. This is said advisedly, and from a knowledge of what Behr Brothers & Co. have done in the past year. The pianos of 1895 were better in quality and handsomer in appearance than any pianos previously put on the market by this firm, and this raising of already high quality has had its effect upon the trade of the house and the consideration in which the pianos are held by the dealers. Then, too, the broad-minded and liberal policy of the firm has not been without its effect on the trade. There has been a progressiveness shown in both making and marketing the goods that has inspired a fresh confidence in the firm. All the movements made by the house have been made with the object of strengthening the piano with the trade.

For the coming year may be expected additional appreciation for the Behr Brothers pianos, an appreciation that will come not alone from the dealers but from the musical public, which, as it learns more of their qualities, cannot fail to grant them the praise and consideration to which they are entitled.

The present transcontinental trip of Mr. Henry Behr, head of the house, will undoubtedly be productive of much good for the pianos and the firm. He understands the conditions of the trade and is intent on familiarizing himself with the needs and demands of the dealers. He is in a position to meet all competition in high-class pianos, for the new style Behr Brothers pianos will be as handsome as any on the market, and their musical qualities will be in keeping with their appearance. Dealers who are looking for a high grade piano the qualities of which are acknowledged to be the finest by competent musical authorities, and the durability and workmanship have been shown to be in every way superior, who want a piano that will be a profitable one to handle, both from a financial point of view and from the standpoint of prestige, should give consideration to the new Behr Brothers piano.

—S. Hurst has purchased the business of A. L. Kilborn, Marshall, Ill.

—Guernsey Brothers, of Scranton, Pa., have opened a branch store in Wilkesbarre, Pa.

—Judgment was entered on Wednesday last against the Swick concern for \$1,043, at the suit of Abraham Levy.

—Chas. Lichty, of Reading, Pa., will shortly move to commodious quarters on Main street, and in a more central location.

—J. M. Royal, who conducts a small musical instrument and sheet music business in Easton, Pa., and has also a piano wareroom in a different part of the city, has combined the two under one roof. The new wareroom is on the main street, and will contain all that pertains to a well stocked and well regulated music house.

COURIER MISTAKEN.

The Organ business is not on the decline—at least not with dealers who handle

WEAVER ORGANS.

There were more of these Organs sold in the last six months of '95 than in any other like period.
Better find out the reason.

Weaver Organ and Piano Co.,
YORK, PA.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.



CHICAGO OFFICE THE MUSICAL COURIER.
225 Dearborn Street, January 25, 1895.

THERE are many reasons for the unvarying popularity of the piano, which, notwithstanding the abuse heaped upon it from all sides, still retains, and must retain, its advantage, simply because there is no other instrument to take its place. The reed organ will not do, as it has all the inherent faults of the piano, and many more, and only one advantage—that of remaining longer in tune. The pipe organ will not do, as it is too costly and too cumbersome.

There are really no objections which can be advanced against the piano which cannot be met and refuted readily. All the exceptions which can be offered disappear if the piano is a good one, is kept in good tune and repair, and is used properly. Even scales and five finger exercises are bearable if played systematically. As an accompaniment to the voice, or a solo upon any instrument, even the piano itself, there is no single instrument which can be substituted. As a solo instrument by itself and used by a skillful performer it has attracted larger audiences right in this city than whole orchestras composed of 80 or 100 players.

Finally, there is nothing that can interfere with an increasing demand for the piano unless some new instrument could be invented that was plainly superior, and if anyone will take the trouble to figure up the number of pianos in use in this country he would realize the real scarcity as compared with the number of families wanting them.

National Association of Manufacturers.

The second national convention of American manufacturers began in this city last Tuesday at Central Music Hall. In order that the object of this association may be fully understood the preamble and constitution are appended:

PREAMBLE AND CONSTITUTION.

PREAMBLE.

Whereas, The first national convention of manufacturers of the United States of America, held in the city of Cincinnati, Ohio, on January 22, 1895, did resolve as follows:

Whereas, United action in all matters affecting the manufacturing industries of the United States of America is essential to their conservation and promotion, and the same can be better effected by the formation of a National Association of Manufacturers of the United States, therefore be it

Resolved, By the manufacturers of the United States, in convention assembled in the city of Cincinnati, Ohio, this 22d day of January, 1895, that a national organization of manufacturers of the United States be formed to carry into effect said purpose, and that the National Association of Manufacturers of the United States of America adopts the following statement of principles as the basis of its organization:

To the largest possible extent our home markets should be retained and supplied by our own producers, and our foreign trade relations should be extended in every direction and manner not inconsistent therewith.

The principle of reciprocity should be embodied in national legislation, in accordance with the requirements of equity, so that reciprocal trade relations with the United

States and foreign countries may be developed and extended as far as practicable.

Believing that ships sailing under the flag of the United States should carry our entire maritime commerce, and in view of the injury thereto by subsidized foreign shipping, we declare in favor of a judicious system of subsidies as a means to the complete restoration and extension of our merchant marine.

The Nicaragua Canal being essential to the commerce of the United States, and of national importance, we favor its construction and operation under the control of the Federal Government.

Our natural and artificial waterways should be improved and extended by the Federal Government to the full needs of commerce, connecting the Great Lakes with the rivers of the Mississippi Valley and the Atlantic seaboard.

Now, therefore, said convention does hereby adopt the following constitution for this association:

CONSTITUTION.

ARTICLE I.—MEMBERSHIP.

Said association shall consist of all national, State and local associations, clubs, societies and other organizations of manufacturers in the United States, and associate members as shall from time to time be admitted thereto, by a vote of three-fourths of the executive committee of said association.

ARTICLE II.—OFFICERS.

The officers of said association shall be a president and one vice-president from each State and Territory in the United States, a treasurer and a secretary, each of whom shall be elected annually, as hereinafter provided.

ARTICLE III.

Said association shall meet in convention annually. The delegates to said convention shall consist of five delegates from each State and Territory, and an additional delegate from each State and Territory for every \$50,000,000 of manufactured product of each State or Territory, as appears in the last Federal census. Said delegates, apportioned as aforesaid, shall be selected by the vice-president of each State from nominations made to him by the organizations in each State, members of this association. And his certificate shall be the credential for each delegate from his State. Each national association of a specific industry, member hereof, representing not less than 60 per cent. of the product of such specific industry, as shown by last Federal census, shall be entitled to one delegate, to be selected by such association. Each convention shall designate the time and place of the next convention. Said convention, at its annual session, shall elect all the officers of the said association and transact such other business as it may determine in furtherance of the objects of the association.

ARTICLE IV.—EXECUTIVE COMMITTEE.

The executive committee of said association shall have its headquarters in Cincinnati, in the State of Ohio. It shall consist of the president, treasurer and the secretary, and the vice-presidents from the twelve States producing the largest output of manufactured goods, according to the last Federal census. Said executive committee shall arrange for holding the conventions, and shall, by the secretary, preserve all the records of the association, and shall exercise all powers necessary to promote the purposes of the association. It shall also fill all vacancies in the offices of the association.

ARTICLE V.—DUES.

Each association, society, club, organization and associate member, on becoming a member of this association, shall contribute \$50, and a like sum annually so long as it shall continue a member thereof, but the amount of such dues may be changed at any annual convention by a majority vote thereof.

ARTICLE VI.—AMENDMENTS.

This constitution may be amended at any annual convention by a majority vote of said convention.

Attest: E. P. WILSON, Secretary.
CINCINNATI, Ohio, February 8, 1895.

The gentlemen in the trade who are members of this organization, so far as can be learned as yet, are W. W. Kimball, E. S. Conway, Rudolf Dolge and Hampton L. Story. Mr. Kimball has been placed on the committee for the revision of the constitution, and Mr. Story is the vice-president from the State he represents, viz., California, so it will be seen that, though few in numbers, the representatives of the music trade are high in honors.

The meeting the first day touched upon the subjects of home markets, transportation, legislation, reciprocity, and various other matters. Except in an indirect way it is hard to understand how any action which this association may take can in any way benefit the piano trade. Our pianos under existing conditions cannot be sent abroad; even trade with Canada is said to be decreasing; the only advantage that could be secured would be from making better home markets.

It will be just as well, however, to watch the proceedings of this important association, composed as it is of the most prominent men engaged in manufacturing throughout the country. If they are liberal minded, and do not permit their own interests to influence their action, much may be expected of them. The danger lies in the fact that they are all manufacturers.

One important feature of their deliberations is the subject of transportation. The railroads, the Southern merchants, and the manufacturers of Chicago, Cincinnati and other points in the West and Northwest are in earnest in their endeavor to secure cheaper and better transportation to the growing Southern country, and it is not claiming too much to say that progress has already been made in this direction, all of which will benefit the Western piano, organ and musical instrument makers; nor must it be forgotten how large the production of each class of goods spoken of has become in this section.

In the piano, reed organ and pipe organ business it is well understood, but in the smaller instruments it is not so well known as to the large number manufactured here, of which it would be no exaggeration to claim as a very large proportion of the entire product of the United States.

Story & Clark Progress.

There are many things that this house could show to the trade, if the trade was properly disposed or the times were more propitious, that would prove the Story & Clark Organ Company to be one of the most progressive concerns in the world. And no reference is now intended to the company's commercial prosperity or its recent advantageous change in European relations; the former is a feature of long standing, and the latter was effected on ordinary lines. What we are hinting at is that whenever one visits this factory he is sure to see something entirely new, some recent invention or improvement, and the singular part of it all is that the company takes no pains to call one's attention to them; they are really suffering from the disease called a plethora.

With just the few novelties which this concern could show on its office floor a sensation could be created in the trade, and also in musical circles. For instance, there is a mahogany organ that is positively unique and original in every way, shape and form. You would not take it for an organ, and when told so you would wonder how it was to be played, and yet the explanation makes things plain and easy for everyone. Of course it is an electrical organ, or rather it is blown by electricity, but then again there is no bellows, and that is because of a small wheel which is kept in motion by ever so little electricity. There being no bellows, there is no necessity for closing it up beneath the keyboard, and therein lies its un-organlike appearance.

It has been called unique and original, but it is far more; it is a good specimen of French architecture in the rococo style, and would be an ornament in a well furnished drawing room, and that is not all yet—it is a great reed organ worthy the name musical instrument.

That is only one of many novelties the Story & Clark Organ Company has in its possession which it could show the trade if it were so inclined. It is a great house and an honor to the trade.

Cowley Again.

The man Cowley, alias Cooper, alias Everett, and as is fully believed, with several other aliases, who has been

OUR NEW PIANO CASE ORGAN.

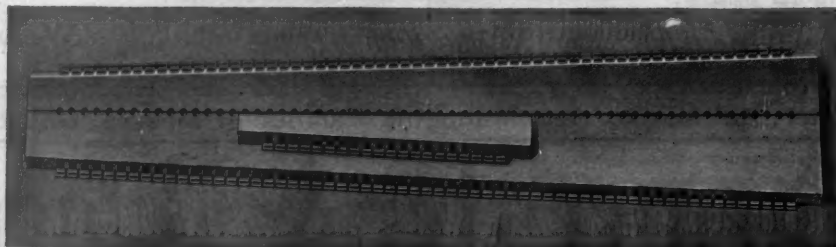


Styles A and B made in 7½ Octaves.
Styles C and D made in 8 Octaves.

THE MOST HIGHLY IMPROVED.

THE LATEST IMPROVEMENT IN REED ORGANS.

OUR NEW ACTION, No. 168.



DO YOU HANDLE OUR ORGANS?

IF NOT, WHY NOT?

Send for Latest Catalogue of New Styles.

NEWMAN BROS. CO.,

Manufacturers of Highest Grade of Parlor and Chapel Organs.

Factory and Warerooms: COR. W. CHICAGO AVENUE AND DIX STREET, CHICAGO, ILL.

victimizing a large number of people, has been brought to bay in this city, and is now in limbo.

His method has been so many times exposed that it is useless to repeat; the only hope is that his arrest may give the trade a respite from his troublesome transactions for a while, anyway.

He has been operating both East and West for several years, and except once in Wisconsin we have not heard of his suffering any inconvenience from his petty misdeemeanors.

There Are More Stockholders.

It seems rather hard for one who has been in the business so long, and especially connected with the Chicago trade, to have to acknowledge that he does not know all about it; nevertheless it is no more a crime than poverty. The facts are that instead of there being but three stockholders in the W. W. Kimball Company, who were stated in our last issue to be Mr. W. W. Kimball, Mr. E. S. Conway and Mr. A. G. Cone, there are five, the two gentlemen whose names were unwittingly skipped being Mr. Curtis C. Kimball and Mr. W. W. Lufkin, both of whom are stockholders and directors.

It is with pleasure this correction is made, as it reflects honor on two worthy young men, both having the fullest confidence of the other members of the corporation, and reflects honor on the older members, and helps to refute the usual argument that corporations have no souls. In this connection it is only just to say that, though a corporation in fact, the Kimball Company does not seem like one to those familiar with its workings. The utmost harmony prevails, and from the head of the house to the youngest stockholder there is an apparent entente cordiale that can be envied by many other concerns.

Change of Management.

Mr. Thomas Hume and Mr. A. V. Mann, both of the Chase Brothers Piano Company, of Muskegon, Mich., are in town to-day, and have accepted the resignation of Mr. W. A. Dodge as manager of the branch store in this city, the resignation to take effect this evening. Mr. F. D. Freeman becomes the manager Monday morning. Mr. Freeman was in the business years ago, though still comparatively a young man. He is a man of considerable wealth, and has been considering for some time the advisability of entering the trade again, though it is not stated that he will invest in the company with which he is to be connected. The Chase Brothers Piano Company does not need capital, but is looking for business. Mr. Leon E. Chase was also in the city to-day, and leaves this evening for a trip South, and will go as far as New Orleans. So far as can be gathered from conversing with the different members of the Chase Brothers Company the new Hackley piano has been a decided success.

Said to Be a Fraud.

POSTORIA, Ohio, January 22.—Benjamin Wells, a retired business man, 72 years old, is mourning the loss of \$8,000 as the result of the work of a couple of smooth bunco workers. J. Connor, of Tiffin, and a Mr. Jones, of Piqua, came here January 15 and worked the scheme, selling Mr. Wells stock in a piano factory in Wisconsin and agreeing to give him the position of secretary and treasurer. He gave a mortgage on two Main street business rooms for the amount and the schemers disappeared. It is said the mortgage has been offered for sale in Toledo. Mr. Wells, who is almost crazed with grief, thinks he must have been drugged or hypnotized.—*Chicago Record.*

The name of Jones has been mentioned several times in

connection with questionable transactions in pianos in several of the adjoining States, but no initials being given it is impossible to associate the two together. One would naturally suppose, however, that if the old gentleman gave mortgages, it would be an easy matter to trace the parties, or on the ground of fraud, which is said to vitiate every transaction, the recording or transfer might be stopped.

POSTORIA, Ohio, January 24.—B. Wells, the victim of the sharpers, is \$8,000 better off. The sharpers were unable to dispose of the paper before being arrested, and after being bound over they weakened and arranged to give up the notes and mortgages, and also the patent rights out of which they had previously swindled Mr. Wells, providing he would agree not to prosecute, which he was glad to do.—*Times-Herald.*

The above in relation to the fraud referred to was in this morning's paper; but let it stand—its publication may save some poor fellow a like experience.

Texas News.

Mr. Collins and Mr. Armstrong, of Fort Worth, Tex., are both in the city, and Mr. Collins, who is the only one seen, does not speak any too encouragingly of business in his State. He says that the cotton crop is small and collections are slow. Mr. H. D. Cable explained the matter by saying that Collins & Armstrong sold a great many organs in 1895 and half as many pianos, and that though the cotton crop was small it was not disposed of yet, which accounted for the slowness of collections, and that Mr. Collins' anxiety to pay his bills makes him take a pessimistic view of business.

Creditors of Andrews Company Meet.

The unsecured creditors of the A. H. Andrews Company met Tuesday, with Assignee F. A. Holbrook, to discuss their interests. A committee of five was appointed to investigate further and report at a future meeting. Satisfaction with the course pursued by Assignee Holbrook was expressed.

Personals.

Mr. George Cook, of the Hallet & Davis Piano Company, of Boston, has been in town for several days and will remain for several days more. He is happily domiciled, has Mrs. Cook with him, has plenty of business to occupy his time, has reason to be satisfied with his Western interests, all of which are prospering beyond expectations, and is consequently contented. No one can say this past year has not been a good one for the Hallet & Davis Piano Company, of Boston.

The death of Mr. Thomas Coleman, one of Story & Clark's tuners, is announced. Mr. Coleman was a comparatively young man, though an old employe of the concern, and enjoyed the esteem and respect of every individual connected with the company, and his death has caused much regret among his fellow workmen.

Mr. Hampton L. Story is in town, as announced in another portion of this letter. He is one of the vice-presidents of the Manufacturers' Association now in session here, which is the main reason for his being here at this time, though naturally there would be more or less to attract him to this city from his California home, and particularly so now when the Story & Clark concerns are undergoing important developing movements.

Mr. R. W. Stewart, of Springfield, Mo., was again in town this week on his way home from a visit to relatives in his old home in Indiana. Mr. Stewart is always a welcome visitor, not only for the sake of his genial person-

ality, but he always manages to have a good fat pocket-book with which to secure his needed supplies, and as he is a lively dealer he needs lots of instruments.

Gen. Julius J. Estey was in town to attend the annual meeting of Estey & Camp. Mr. I. N. Camp is president, Gen. J. J. Estey vice-president, Governor Levi K. Fuller secretary, and Mr. W. C. Camp treasurer.

Mr. I. N. Camp is visiting the St. Louis house.

Mr. E. A. Potter was recently honored with the presidency of the Chicago Athletic Club. Mr. Potter is confined to his home with an attack of the grip.

Mr. C. B. Detrick will take charge of the Mason & Hamlin branch store during Mr. Gill's absence in Boston. Mr. Gill leaves to-night, arriving in Boston to-morrow evening.

WARNING TO DEALERS.

DO not touch the present self-playing piano attachments or invest any money in them. The series of litigations pending among the various makers of these attachments may result in giving to one or two such advantages that you may be subject to their claims for any amounts assessed against you.

Before you buy attachments, or offer them for sale, or transact business with attachments, await the outcome of these suits. By sending money now to the makers of these attachments you enable them to go ahead and finally also bring you to terms in case they win. You are actually providing them with the ammunition they can subsequently use against you. Don't buy a single attachment until the suits are decided.

Lindeman Business.

THERE is a new year's activity at the Lindeman & Sons factory and warehouses that augurs well for the further development of the business. The factory is busy, work is being pushed as rapidly as possible on some new styles which will prove an agreeable surprise to the trade, orders are coming in much more rapidly than had been expected for the season, and preparations are being made for road trips that will result in still more business.

It is gratifying to the management of the concern that the recognition of the qualities of the new Lindeman & Sons piano has been so hearty. This praise has not come alone from the representatives of the piano, but from other leading dealers as well, who appreciate an instrument made on honor, even though they may not be in a position to handle it. The Lindeman business is in most excellent condition and has the brightest prospects for the coming year.

Kranich & Bach in Europe.

IN a previous issue of THE MUSICAL COURIER in the Berlin Branch Budget special and favorable mention was made of a Kranich & Bach grand which was used in one of the concerts of prominence held in Leipzig. Mr. Louis Bach, of Kranich & Bach, gave the information that this instrument was sent abroad for the use of Mr. Alvin Kranich while perfecting his musical education, and that it had created a most favorable impression among musicians who were associated with Mr. Kranich and had played upon it.

YOU KNOW, OF COURSE, IN A GENERAL WAY, THAT THE

Blasius Piano

is a superior instrument. Everybody does. But are you acquainted with those finer artistic qualities peculiar to the Blasius Piano which raise it above any other Piano made in the world? Do you know that Thomas A. Edison, the greatest living authority on sound, prefers and uses it for all his most delicate experiments in sound? You see the Blasius Piano played time and again in public, which it would not be were it not the choice of the greatest musicians. It has taken years of time to perfect the Blasius Piano, and a complete analysis of the entire Pianos of high grade of the world to determine just what is perfect for the Blasius Piano. All advantages—or 55 points of merit—are embodied in the construction of the Blasius Piano, making it the perfect Piano of the day. That is why the Hinrichs Opera Company use it exclusively. That is why such eminent authorities as S. B. Mills, New York's famous concert pianist and composer; F. Boscovitz, Chicago's superb Chopin player, and John Francis Gilder, Boston's eminent pianist and composer, endorse and use the Blasius Piano. They admit the superiority of the Blasius Piano, and admire its many improvements—original with us—such as the Blasius Note Indicator, the Blasius Practice Pedal, the Blasius Metal Key Bottom Supports, &c.

bodied in the construction of the Blasius Piano, making it the perfect Piano of the day. That is why the Hinrichs Opera Company use it exclusively. That is why such eminent authorities as S. B. Mills, New York's famous concert pianist and composer; F. Boscovitz, Chicago's superb Chopin player, and John Francis Gilder, Boston's eminent pianist and composer, endorse and use the Blasius Piano. They admit the superiority of the Blasius Piano, and admire its many improvements—original with us—such as the Blasius Note Indicator, the Blasius Practice Pedal, the Blasius Metal Key Bottom Supports, &c.

A Great Leader for Progressive Dealers. A Superb and Peerless Instrument for the Retail Purchaser.

WHOLESALE:

BLASIUS PIANO CO.,

Woodbury, N. J.

Eight miles from Philadelphia.

RETAIL:

BLASIUS & SONS,

1101, 1103 & 1119 Chestnut Street,

Philadelphia, Pa.

London Piano Makers and Their Earnings.

THAT patient and indefatigable statistician, Mr. Charles Booth, has for some time past been publishing through Messrs. Macmillan & Co. a book entitled *Life and Labor of the People in London*. Mr. Booth—not to be confounded with the pseudo "general"—appears to be a second Mr. Henry Mayhew, whose work on London laboring folk interested the last generation. The volume that we are noticing is the sixth of the series, and is more strictly concerned with the population of London as classified by trades.

Mr. Booth's work deals with tinker and tailors, soldiers and sailors, butchers and bakers, printers and piano makers. Of the latter "highly intelligent" class, as the barrister would say when addressing a jury, our author writes as follows:

"Pianos, harmoniums and organs are the musical instruments with the manufacture of which this section is chiefly concerned, and of these pianos are the most important.

"The construction of a piano is a very complicated affair. There is the case with its ornamentation, and within it is the 'back' or foundation of the instrument, the 'belly' or sounding board, and the strong, harp shaped frame on which the wires are strung; then there are the 'action' and other internal or external fittings—pedals, keyboards, &c. The manufacture of a piano consists in putting all these parts together, rather than in making them; but all bona fide manufacturers make back, belly and case. Even the largest firms buy many parts of their instruments ready made, and most of them import the actions or internal machinery, by which the touch of the performer on the keyboard is conveyed to the stretched wires. There are some makers of this beautiful mechanism in London, and a few houses make their own; but most are imported from Germany or France. The former country excels especially in this manufacture. London work is said to be less clean, and with our atmosphere this is not surprising.

"Piano manufacturers may be divided into three classes:

"(1) The large, well-known firms, who have a good name to keep up, and who produce the finest and most expensive instruments.

"(2) The smaller or less renowned firms, whose work is cheaper, although still good and durable.

"(3) Small makers working for middlemen, or from hand to mouth, on ill seasoned material, and shifting out of the class of masters into that of workmen at the bench, or vice versa, as opportunity offers or necessity compels.

"The most essential point in the making of a good piano is that the 'belly' and 'back' should be made of well chosen and well seasoned wood; on this more than any part of the internal mechanism do the tone and permanence of tone depend. Here, then, we find the main difference between first-rate, second-rate, third-rate or no rate instruments, although at every point the better make is shown in more perfect workmanship.

"The firms of the first class provide more regular employment and more regular hours, and healthy, well ventilated workshops; but with these advantages discipline is more strict, and in busy times there is less money to be made than in workshops of a lower and even the lowest kind.

"There is a great variety among the workshops of the second class, some being admirably appointed and fitted, so as to rank with the first in this respect; others falling

off by degrees until it is difficult to draw a very distinct line between them and the third class, except as to the quality of the material used—the seasoned character of the wood—which implies at once the intention to produce a genuine instrument, and the possession of sufficient capital to do this, and if need be await a buyer.

"The last class above mentioned—the small makers—are in some ways the most interesting subject of study, but are unfortunately difficult of access, and in regard to them our information is mostly of a hearsay character. While the business of the large firms proceeds steadily, with the regularity of clockwork, the small maker is always at one extreme or the other—working with feverish energy to sell in haste, or entirely out of work. Unseasoned wood bought on a Monday is said to leave the shop with all the outward show of a piano on Saturday! All sorts of expedients are taken in order to find a market. The instrument may be hawked about from dealer to dealer, or money may be borrowed on it where it stands. Advertising is greatly resorted to. The best firms are practically out of reach of the competition of this last class, and are not tried by it; but the makers of good and sound cheap pianos are much affected by such competition, and are loud in their complaints of the third-rate maker and his ways.

"Seasons and Regularity.—There are very distinctly marked busy and slack seasons in the piano trade, and the smaller the shop the more these variations are felt. The busy months are those of autumn and winter—the months of indoor amusements—while the slack season lasts from April or May to the end of August. In large firms men are not usually discharged unless they are unsteady or troublesome; but shorter hours are worked and steam may be shut off on Saturday. A footing once obtained in one of these factories is good for a lifetime's employment, and one employé can say that his grandfather, his father and he have between them worked 150 years for the firm in which he now holds a high position. A preference is given to sons and relatives of employés, and it is rather difficult for any outsider to obtain an entrance. In such a firm a good deal is done for the men; and it may be mentioned that in one instance a library of 8,000 volumes is provided for the workpeople, who have also their own volunteer corps.

"In the better second-class shops two thirds of the men can perhaps count on regular employment; but many of these shops, and the majority of the third class, shut up entirely during three or four months, and some only keep on two or three men. On the other hand, when the busy time comes, work is sometimes kept up till 10, 11 or 12 o'clock at night with the full concurrence of the men, who, it is believed, would not favor any legal limitation of hours.

"Some men who are thrown out of employment in the summer find work as cabinet makers, this closely allied trade being then most active; in other cases they take to regular summer employments—such as professional cricketing—and return to the factory for the winter.

"Hours and Wages.—The standard hours of work are 54 to 56 per week, reduced even in the largest firms to 48 in summer, and to 30 hours or less in other instances. The general run of wages paid in each department and character of work done is given below; but where there is much loss of time it is difficult to estimate the yearly income.

"Back Making.—The back of a piano is in effect the foundation on which the whole instrument rests. It is made of beech, and upon it the sounding board, or 'belly,' and the iron frame are built up. No more skill is required

than for high-class joinery, but the work demands special experience. The wages paid (usually by piece) come to 9d. or 10d. per hour, which will mean 40s. to 45s. in busy times, dropping to 25s. to 30s. in the slack season. The same rates apply to those who make doors and panels, lay on veneer, &c., called 'part' makers.

"Belying and Marking Off.—i. e., making and preparing the sounding board (of resonant Swiss pine) and fixing it to the back. Wages earned are from 10d. to 11d. per hour.

"Stringing.—This is generally done by youths, paid 6d. an hour.

"Fitting Up.—i. e., putting the cases, &c., together. The earnings vary according to the quickness of the worker, from as little as 8d. to as much as 1s. per hour; and may average from 9d. to 10d., with a wide range between busy and slack times in the weekly earnings.

"Finishing and Regulating.—A branch of work requiring the greatest accuracy and precision, since the finisher has to set up the delicate mechanism of the actions. A good workman in this branch should earn £2 to £3 per week in one of the large firms, and not less than £2 in second-class establishments. With inferior pianos much less care would be given to this work.

"Lastly there are the polishers, 'the only men who are, as a rule, paid by time, this being the result of a strike against piecework. These men, who are the roughest and least skilled in the trade, earn usually 8d. an hour, and make from 24s. to 30s. yearly average.

"In the making of actions machinery is largely used, labor is greatly subdivided and wages are lower. A good many boys and women are employed, as much of the work is light. Piano strings also form a distinct manufacture, which, however, has its home in the Midlands and not in London.

"Sub-Contracting.—What is called 'contracting' has been very usual in the trade, and though there is less of it now than formerly it is still not unusual. Under this system the manufacturer gives out the materials to a skilled artisan, who undertakes to complete the work at a price, and engages and pays those who assist him. The work is done on the manufacturer's premises. A good deal of trouble is saved, as well as some foremen's wages; but the practice has not worked comfortably, and seems to be dying out. The men do not like it, because it tends to increase the number of boys employed and to reduce wages, and the masters because they lose control of their factories and over the work done. It is certainly objectionable in a general way, as being liable to bring in the manifold evils of sweating.

"Training.—A great many boys and youths are employed in the trade; but very few of them are thoroughly taught. Any regular system of apprenticeship has fallen into disuse, and is hardly likely to be revived. The 'contractors' and small masters employ perhaps the largest proportion of young hands, but it must be admitted that they also teach them most. The larger the factory and the more complete the subdivision of the work into departments, the less chance a boy has to acquire any general knowledge; though in place of this he becomes quite perfect at some one process. For lack of regulation on the question of apprenticeship the trade is liable to be overcrowded with incompetent men. There are no unions of any power in the trade or they would probably take up this subject. On the other hand, it must be said that the rates of wages paid do not at present leave much room for complaint.

"Health and Age Capacity.—The trade is in itself a healthy one. Where the workshops are roomy there is

THE... LESTER PIANO

has caught the fancy of piano buyers wherever shown. That's because it is strictly up to date in every particular—pleases the ear and pleases the eye, and **THE PRICE IS RIGHT.**

LESTER PIANO CO.,

FACTORIES:
LESTER, DELAWARE COUNTY, PA.

1308 Chestnut St., PHILADELPHIA, PA.

COMPARISON INVITED.

WE UNHESITATINGLY ASSERT THAT



Chickering Pianos

as now constructed are
superior to all other . . .
Pianos manufactured and
absolutely

CONQUER ALL
COMPETITION.

92-208 Eleventh Ave.,

Jewett Piano Co., LEONISTERN, 55

nothing to object to on this score. But a dry and rather hot atmosphere is required, and in small shops where the upper part of each room to within 6 feet of the floor is filled with seasoning planks the conditions are rather stifling. The transition from heat of the kind that we have described to the chill of outer air is very trying, especially at first. Old hands become inured, and the steady warmth while working perhaps suits the old. Men frequently work on till 65 or 70.

Foreign Competition.—Foreign workmen are not much found in this trade, which in that respect differs greatly from cabinetmaking. The foreigner's competition is a question of imports. 'Actions,' as we have said, come largely from abroad."

Musical Instruments in Bulgaria.

FOR about 15 years the Bulgarian people have been in a state of transition. Before the long cherished national wishes were fulfilled in 1879, by the establishment of an independent Bulgarian principality, the people groaned under the despotism of the Turks, who managed by the most arbitrary measures to extort from the country whatever the industrious and thrifty inhabitants acquired. Since the removal of this burden the desire of producing and enjoying has gradually acquired strength. West European views and habits are beginning to spread, and consequently the importance of Bulgaria for the export trade in general, and for the trade of musical instruments in particular, is increasing.

The Bulgarians love music. They sing very much, not only at entertainments, but also at their work in the house and in the field, especially during harvest time. The Bulgarian troops constantly sing on the march, like the Russians, with whom the singing almost takes the place of drums and trumpets. In the towns, also, the educated classes seldom come together without singing. Every banquet concludes with singing and choral dancing, and the united singing of lyrical melodies. Heydud songs and choruses largely take the place of conversation.

The tunes of the songs are certainly affected by the primitive musical instruments; partly, too, by the nasal chant of the Greek Church, and are monotonous. Under the influence of the new political, economical and social life the old primitive songs are beginning to disappear rapidly, which can only be regretted, especially as the new compositions which have taken their place are frequently tame and insignificant. Certainly this change is also of advantage, in so far as it is connected with an increased demand for modern musical instruments.

As the national instrument, the *gajda*, or bagpipe, predominates throughout Bulgaria; the melancholy and monotonous tones of the bagpipe sound to the Bulgarian far from his home like a voice from the fatherland. The second national instrument is the *kaval*, an extremely simple wooden shepherd's pipe, producing a shrill tone. The *gadulka*, or *cigulka*, is a bow instrument with two strings, from which melancholy tones are enticed by means of a bow. The gypsy fiddle, called *kemene*, is a superior instrument. The *Bulgariana*, or Turkish *tambura*, the soft, monotonous jingle of which is often heard in private houses and taverns, is a small guitar with four strings, which are played upon by means of a gooseneck, without vocal accompaniment. The Mohammedan Bulgarians of the Rhodope accompany their songs with a

similar guitar, played with the fingers. This is called *drukja*, or *bajlama*.

All the instruments are manufactured by the *gajdari*, who formerly formed in the towns a special guild.

It is only of late years that musical instruments have been imported in considerable quantities from abroad. According to Bulgarian statistics, pianos weighing 21,800 kilogs., to the value of 54,000 frs., were imported in the year 1891; in 1894, however, 32,000 kilogs., to the value of 78,000 frs., were imported. In other musical instruments, 96,000 kilogs., to the value of 54,700 frs., were imported in 1891, and in 1894 15,800 kilogs., to the value of 89,000 frs., were imported. The increase in these three years is very considerable—from 109,000 frs. to 167,000 frs.

German made pianos are most approved of. In 1891 Germany supplied them to the amount of 26,000 frs.; in 1894 to that of 47,000 frs. From Austria-Hungary pianos were supplied to the value of 20,000 and 27,000 frs., and from France to the value of 3,000 and 2,000 frs. in the respective years.

In other instruments, however, Austria has apparently the lion's share in the market; still it is probable that among the goods ascribed to Austria there are many of German make, which were first exported to Austria and afterward sent to Bulgaria. The import from Austria amounted in 1891 to 25,000 frs.; in 1894 to 48,000 frs., while Germany supplied only to the amount of 12,000 and 30,000 frs. worth of other instruments in the respective years. France also stands behind here with only 4,000 frs. for 1891 and 5,000 frs. worth in 1894.

The duty since the commencement of the present year amounts to 10½ per cent. of the value. Up to that time only 8½ per cent. was collected as duty on musical instruments. The new rate remains in force for two years, when, very likely, another increase will be made. The Government has already tried to raise the duty to 15 per cent.; but the attempt failed, owing to the opposition of the Powers on the ground of a clause in the Berlin Treaty, according to which every alteration in the existing commercial relations is dependent upon the consent of the Great Powers. The value of the duty is estimated by the price prevailing at the place of destination, after deducting 10 per cent.—*Zeitschrift für Instrumentenbau*.

Band Instruments and the Army Bands.

THERE is a movement on foot which promises to very distinctly benefit the musicians connected with the Government bands stationed at the many posts throughout the country, in that more money will be appropriated and better makes of instruments purchased than has been the custom in the past, and that the bandmen themselves will be allowed to select such a make of brass or wood wind instruments as they are familiar with and which it is their pleasure to use.

The Government furnishes upon requisition such instruments as are needed for the enlisted men and these instruments continue the property of the post to which they are sent. The instruments, the same as all Government supplies, are purchased from those making the lowest bid on advertised specification.

A cornet, an alto, a trombone, a set of clarionets are wanted, and the Government advertises for bids without specifying any special make, and the purchase is effected with the lowest bidder, and as sometimes certain influences

have been brought to bear other than the consideration of quality, the army has a collection of instruments on hand which would not pass muster among civilian musicians.

As may be supposed, these cheap goods get out of order in a short time and a requisition for either a new set or for a certain piece which is needed to replace the useless one is made, and the bandsman for whom the instrument is purchased has little or nothing to say in the matter, so when his new cornet, alto trombone or clarionets come in he finds a totally different make from which he is accustomed to play upon, with peculiarities in system and other changes which must be overcome before his usual proficiency is attained.

There has been a universal complaint among army musicians for years against this indiscriminate purchasing of inferior instruments, which necessitated so many changes, and it now seems quite probable that the appropriation will be more liberal and that a better grade of instruments will be bought.

A musician previous to entering the army has been for years, say, using one of the high grade American makes, such as the Coleman Excelsior, or the Boston Musical Instrument Company's goods, or, perhaps, one of the celebrated European makes, such as the Besson—all superior instruments, and to find himself compelled to blow a cheap instrument is at least discouraging. Now, when the cheap instrument is found unreliable in pitch and exhaustive to blow, he can express to the bandmaster a preference for a certain make, and this request is embodied in the requisition and, if possible, the instrument named is purchased by the quartermaster-general. The musician is thus satisfied, and does better work than under the former rather adverse conditions.

Not long ago a set of helicon instruments was wanted for a cavalry band, and the selection was made from one of the highest priced American makes. The order was placed without competition. A year ago this would not have been possible, as the price asked for a set of superior instruments was practically prohibitive so far as the Government was concerned. Orders are now being received by the makers of the best instruments for army use, and the band organizations will in consequence be better equipped and more efficient than ever. D. F.

Pianos Abroad.

HAMILTON S. GORDON shipped one of the most attractive style Gordon pianos to Havana, Cuba, one day last week, and another to Guayaquil, Ecuador. Mr. Gordon says that he is building up quite a profitable foreign trade, both in pianos and small goods, the latter in Peru.

As all transactions are made through the commission men, payments are prompt and prices somewhat better than are obtained in this country.

—Carlyle & Leeper, of Sabeth, Kan., have succeeded to the business of W. Carlyle.

—The Moses Music Company, of Webster City, Ia., have been succeeded by J. W. Scott.

—J. R. Elliott, of Minneapolis, has failed, with liabilities reported at over \$75,000. Assets are expected to go above that amount.

—It is reported that C. J. Cobleigh, the piano case manufacturer, of Terre Haute, Ind., is in financial difficulties, and that a foreclosure suit has been brought against him.

—The W. F. Shaw Publishing Company has been incorporated to publish sheet music in New York, Boston and Toronto, with a capital stock of \$50,000. The incorporators are William F. Shaw and Charles J. Culross, of New York.

The Jewett Piano

WILL SOLVE THE PROBLEM OF

How to Make Money in 1896.

WRITE FOR PARTICULARS.

Jewett Piano Co., LEOMINSTER, MASS.

THIS CUT SHOWS ONE OF FIVE
PIANOS IN LOUIS XV. STYLE, FINISHED
IN GOLD, MADE TO ORDER FOR THE

Bridal Chambers of the Waldorf Hotel

—BY—

BEHR BROS.



The Pianos of a firm whose instruments have been chosen to grace this Palace Hotel of the world may, beyond all questions, be relied on to satisfy the critical taste of discriminating purchasers and connoisseurs.

BEHR BROS. & CO.,

292-298 Eleventh Ave., and
550 West Twenty-ninth St.,

—New York.

STERLING



Pianos

and Organs....



The Sterling Co.,

... Derby, Conn.

Best Constructed
And Easiest Selling
Pianos and Organs

In America.....

Organized

1866.....



A European Success.

Professor Martin Krauss, of Leipsic, pays high tribute to the

KRANICH & BACH GRAND PIANO



AND HIS ASSOCIATES CONFIRM IT.

KRANICH & BACH IN EUROPE.

Ein neuer musikalischer Club, der Novitäten-Quartett-Verein von Leipzig gab in December sein erstes Concert. Herr Alvin Kranich trat als Clavier-soloist mit zwei eigenen Compositionen vor, die er auf einem Concertflügel von Kranich & Bach mit besonderer technik spielte. Dieses Instrument war auch eine Novität für Leipzig, und *Der General Anzeiger von Leipzig* bezeichnete es als ausgezeichnet durch Wohlklang in allen Tonlagen. Es erhielt sehr günstiges Comment von allen anwesenden Connoisseuren, unter denen wir solch eine autorität als Prof. Martin Krauss anweisen müssen.

(TRANSLATION).

KRANICH & BACH IN EUROPE.

A new musical club, the Novelty Quartet Society of Leipsic, gave its first concert last week. Alvin Kranich appeared as piano soloist with two of his own compositions, which were admirably rendered on one of Kranich & Bach's Concert Grand Pianos. This was a novelty for Leipsic, and it is described in the *Leipsic General Anzeiger* as remarkable for the beauty of its tone throughout the scale. The instrument received very favorable comment from all the connoisseurs present, among whom may be mentioned such an authority as Prof. Martin Krauss.

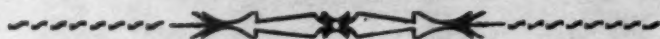
Call on us and you will see why we have been
so honored. Our Pianos speak for themselves.

OFFICE AND WAREROOMS: 235-237 EAST 23d STREET,

FACTORY: 233-245 EAST 23d STREET,

NEW YORK CITY.

NEW ENGLAND PIANOS.



**New England
Piano Co.,**—



**Factories: George, Gerard and Howard Sts.,
Boston (Highlands), Mass.**

Boston Warehouse: 200 Tremont St.

Warerooms:

200 Tremont Street, Boston.

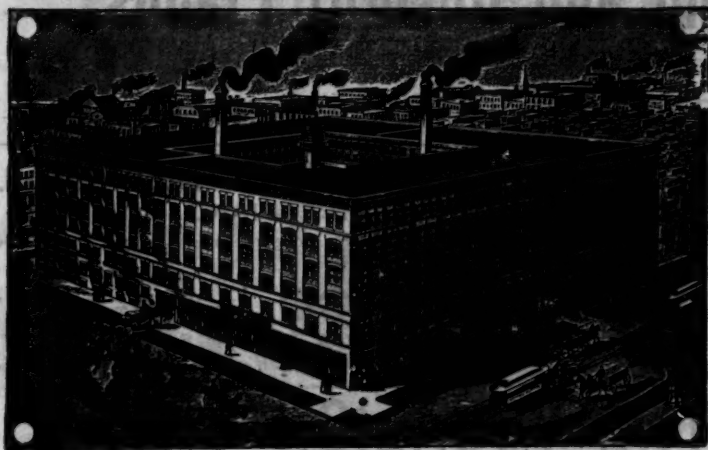
262-264 Wabash Avenue, Chicago.

98 Fifth Avenue, New York.

26, 28, 30 O'Farrell Street, San Francisco.



CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier are found only in the "CROWN" Pianos.

The most beautiful and wonderful effects can be produced with this attachment.

It is most highly indorsed by the best musicians who have heard and tried it.

CALL FOR CATALOGUE. AGENTS WANTED IN ALL UNOCCUPIED TERRITORY.

MADE AND SOLD TO THE TRADE ONLY BY

GEO. P. BENT,

COR. WASHINGTON BOULEVARD
AND SANBORN STREET.

CHICAGO.

Highest and Special Award, World's Columbian Exposition, 1893.

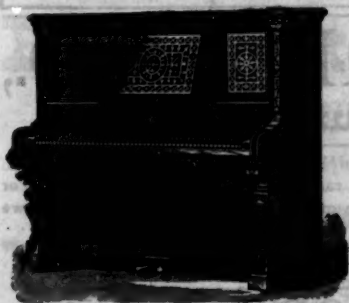


CARL FISCHER,
6 & 8 Fourth Ave., New York,
Sole Agent for the United States for
the famous
F. BESSON & CO.,
LONDON, ENGLAND.

Prototype Band Instruments, the easiest blowing and most perfect instruments made.
Band and Orchestra Music, both foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.
Musical Merchandise Department, wholesale and retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the best quality obtainable.
Some of the many Specialties I Represent: E. RITTERSHAUS (Berlin), Boehm System Pistes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Shaeffer), Reed Instruments; CHAS. BARIN and SUSS celebrated Violin Bows.

BOURNE EST'D 1837. TONE, ACTION, TOUCH, DESIGN and DURABILITY WITHOUT A RIVAL.
WM. BOURNE & SON, 215 Tremont Street, BOSTON, MASS.

THE **Gordon Piano.**



MANUFACTURED BY
HAMILTON S. GORDON.
FACTORY: . . . 37 to 45 Ninth Avenue.
WAREROOMS:
139 Fifth Avenue,
NEW YORK CITY.

HOUSE & DAVIS PIANO CO.,
CHICAGO.
Factory: Desplaines, Ill.
Superior Tone and Touch.

THE JEWETT UPRIGHT PIANOS.
Illustrated Catalogue and Price List on application.
JEWETT PIANO CO., Manufacturers,
LEOMINSTER, MASS.

The SINGER.
THE BEST PIANO TO HANDLE.
— MADE BY —
THE SINGER PIANO CO.,
235 Wabash Avenue, CHICAGO, ILL.
STRAUBE AND BILMORE PIANOS.
— MANUFACTURED BY —
Van Matre & Straube,
24 and 26 Adams St., CHICAGO, ILL.

THE CELEBRATED GRANDINI MANDOLINS



are the Best for Tone, Correctness of Scale, Easy Playing and Artistic Workmanship. Also

VIRTUOSE VIOLINS,

ARTISTIC BOWS, STRINGS,
J. T. L. METRONOMES, ETC.

CELEBRATED

J. T. L. INSTRUMENTS

FOR BAND and ORCHESTRA.

JEROME THIBOUVILLE-LAMY & CO.,
35 Great Jones Street, New York.

WRITE FOR CATALOGUE.

BEHR BROS. & CO. PIANOS. GRAND AND UPRIGHT
Warerooms and Factory, 292-298 11th Ave. and 550 West 29th St.,
NEW YORK.

LINDEMAN PIANOS. 147th St. and Broome Ave.,
NEW YORK.
Warerooms: 116 W. 125th St.
LINDEMAN & SONS PIANO CO.

KRAKAUER BROS. PIANOS.
Factory and Office: 159-161 E. 126th St., New York. Warerooms: 115-117 E. 14th St., New York.

The World's Columbian Exposition.

V. F. ČERVENÝ & SONS,
Königgrätz, Bohemia. Kiew, Russia.

AWARD:

For superior tone quality, being rich, resonant and of excellent carrying power, rendered so by the introduction of aluminum in their manufacture. For perfection of finish and superiority of workmanship.

Deserving of special mention are the Kaiser Tuba, Carsopran, Baroxyton and Euphonium.





CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH.

CHICAGO, ILL.

NEW ENGLAND PIANOS

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.

Warerooms: 200 Tremont St., Boston; 98 Fifth Ave., New York; 262 and 264 Wabash Ave., Chicago, Ill.

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.

Have you seen
THE NEW
SCALE

STERLING PIANOS

FACTORIES
DERBY, CONN.

THE CELEBRATED
STEGER PIANOS

Containing the Techniphone Attachment.

STEGER & CO.,

Factories at Columbia Heights.

OFFICE AND WAREHOUSES:

Cor. Jackson St. and Wabash Ave., Chicago, Ill.

All mail should be sent to the office.

Send for Catalogue.

MARSHALL & WENDELL,
1853. PIANOS. 1895.

Exquisite Tone! Durable Qualities!
ALBANY, N. Y.

Schaff Bros. Co
PIANOS.

Nos. 126 to 130 N. Union St., Chicago, Ill.

SMITH & BARNES PIANO CO.,
MANUFACTURERS OF
UPRIGHT PIANOS.

FACTORY:

471 OLYBOURN AVENUE, CHICAGO.

SEND FOR OUR NEW CATALOGUE.

NEARLY 60,000 SOLD!!



PEASE PIANO CO.

316 to 322 West 43rd Street,

NEW YORK.

No. 248 Wabash Avenue,
CHICAGO.

THE VOCALION ORGAN.

THE MOST IMPORTANT AND BEAUTIFUL INVENTION
IN THE MUSICAL WORLD OF THE NINE-
TEENTH CENTURY.

The Music Trade and Profession are invited to hear and inspect
this charming instrument as now manufactured at Worcester, Mass.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),
Worcester, Mass.

NEW YORK WAREHOUSES:

10 E. 16th St., between Fifth Ave. and Union Square.

CHICAGO WAREHOUSES:

Lyon, Potter & Co., 174 Wabash Ave.



THE HIGH GRADE

Mehlin Pianos

Are the Most Improved &
BEST SELLING
HIGH GRADE PIANOS.
Strictly of the Highest Class and
just what you want for a LEADER.

Have you seen
OUR PATENT
INVERTED
GRAND

Western
Factory
Minneapolis, Minn.

Paul G. Mehlin & Sons
461-463-465-467 W. 40th St.
COR. 10th AVE. NEW YORK.

WEGMAN & CO.,

Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin.
The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

JACOB DOLL,

MANUFACTURER OF HIGH AND MEDIUM GRADE

GRAND AND UPRIGHT PIANOS.

FACTORIES: Southern Boulevard, E. 133d., E. 134th Sts.,
Trinity Ave.; 402, 404, 406, 408 E. 30th St.

WAREHOUSES: 118 E. 14th St.

MAIN OFFICE: Southern Boulevard, E. 133d., E. 134th Sts.,
Trinity Ave.

New York.

Write for Catalogues and Prices.



STRAUCH BROS., ..

MANUFACTURERS OF

Grand, Square and Upright

PIANO ACTIONS and KEYS.22, 24, 26, 28 & 30 TENTH AVENUE,
57 LITTLE WEST 12TH STREET.

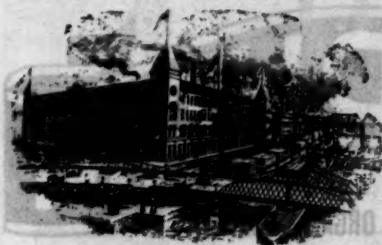
New York.

452 & 454 WEST 13TH STREET.

ESTABLISHED IN 1846.

FINEST TONE,
BEST WORK AND
MATERIAL.**PIANOS**PRICES MODERATE AND
TERMS REASONABLE.**60,000 MADE
AND IN USE.**EVERY INSTRUMENT
FULLY WARRANTED.

ILLUSTRATED CATALOGUE FREE.

EMERSON PIANO CO.116 BOYLSTON ST., BOSTON. 92 FIFTH AVE., NEW YORK.
218 WABASH AVE., CHICAGO.**—THE—
MAJESTIC PIANO.**A SUPERIOR INSTRUMENT
AT A LOW PRICE.**THE SPIES PIANO
MANUFACTURING CO.**Lincoln Avenue, Southern Boulevard, East 132d and 133d Streets,
NEW YORK.**GEORGE BOTHNER,**

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET)

ORGAN PIPES.Wood and Metal. . . . Flue and Reed. . . . Voice or Unvoiced.
Front Pipes Decorated in the Highest Style of the Art.**PIPE ORGAN MATERIALS.**

Keys, Pedals, Action Parts, Wires, &c. All guaranteed strictly first class.

SAMUEL PIERCE, Established 1847. READING, MASS.

WASLE & CO.,MANUFACTURERS
OF

GRAND, SQUARE AND UPRIGHT

Piano Actions and Keys,175 & 177 NESTER ST., NEW YORK.
COR. MOTT ST.,

The Old Standard—The Old Reliable

MARTIN GUITARS.

1833. Manufactured by C. F. Martin & Co. 1895.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For over sixty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo Players ever known, such as

MADAME DE GONL,
MR. J. P. COUPA,MR. WM. SCHUBERT,
MR. FERRER,MR. S. DE LA COVA,
MR. CHAS. DE JANON,MR. H. WORRELL,
MR. N. W. GOULD,MR. N. J. LEPKOWSKI,
MR. LUIS T. ROMERO,

and many others, but we deem it unnecessary to do so, as the public is well aware of the superior merits of the MARTIN GUITARS. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 19 Murray St., near Broadway, NEW YORK.

Importers of all kinds of Musical Instruments, Strings, Etc.

INCORPORATED 1895

**THE BURDETT —
PIANO COMPANY.**

FACTORY & OFFICE

187 & PEACH STS

ERIE, PA.



Established 1803

Michael Schuster junior
Manufacture and Store-House of
Strings & MUSICAL-INSTRUMENTS
of all kinds
Large and assorted stock of
Violins, Guitars, Banjos,
Cellos, Bass-Viols etc. and their Accessories.

MARKNEUKIRCHEN Saxony
First quality warranted
Apply for the illustrated Price-List.

FOSTER PIANOS.

MANUFACTURED BY

**FOSTER & CO.,
ROCHESTER N. Y.****KOPS BROTHERS,**

24 & 26 Adams Street, CHICAGO,

General Distributing Agents for the West
for NEWBY & EVANS and McCAMMON
PIANOS. Territory protected. AddressKOPS BROTHERS,
24 & 26 Adams Street, Chicago, Ill.**TRYBER & SWEETLAND**

Manufacturers of the

LAKESIDE PIANO,Nos. 246, 248 & 250 West Lake Street.
CHICAGO ILL.**POLLTER'S TROMBONES**Are World-Renowned in Con-
sequence of their Excellence**TESTIMONIAL:**

"... The trombones of the
firm of OTTO POLLTER & CO.,
Leipzig, are, as I was able to
convince myself, modelled
exactly after the celebrated Pen-
zel trombones; they are dis-
tinguished through solid and
pleasing construction, purity of
tone, easy and even speaking in
all positions, as well as sure
working of the slide."

GUSTAV HEROLD,

Royal Prussian Staff Oboist

(retired),

formerly trombone player at the

Royal Academy of Music of

Berlin.

OTTO POLLTER & CO., Leipzig,

Manufacture as a specialty the acknowledged best

SLIDE TROMBONES,

as well as Cornets, Trumpets, Horns, Tenor

Horns, Tubas, &c. Catalogue on demand.

POOLE PIANOSDealers will find in them just what
they want.

5 Appleton Street, Boston, Mass.

FRANK H. ERD,Manufacturer of Strictly First Class
Single and Double Action**HARPS.**

GRAND AND UPRIGHT

PIANOS

OF THE HIGHEST GRADE.

Importer of Harp Strings.

Old or Unsatisfactory Harps

Repaired and taken in exchange

Factories, SAGINAW, MICH.

Complete Catalogue to any Address

"GOOD ENOUGH."

THE ANN ARBOR ORGAN.

THE ANN ARBOR ORGAN CO.,
Manufacturers,

Ann Arbor, Mich.

WEICHOOLD'S**TESTED VIOLIN & CELLO STRINGS**

Guaranteed in perfect fifth. Acknowledged the best

in the world. Best quality of Violin Strings.

E A A Q Silver

B's of 20, \$7.25 \$5.50 \$7.25 D's, \$3.00

SPECIALTY: FINEST BOWS.

RICHARD WEICHOOLD, Dresden, Germany.

STRICH & ZEIDLER, • PIANOS.

Factory and Warerooms, 134th Street and Brook Avenue, NEW YORK.

HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

OLSON & COMSTOCK CO.,

MANUFACTURERS OF

Piano Stools and Scarfs.

P
I
A
N
O



C
A
S
E
S

Carroll Avenue and Union Park Place,
CHICAGO, ILL.

OUR BUSINESS—

PIANO CASES.

OUR ADDRESS—

PHELPS & LYDDON,

Cor. Allen and Main Sts., Rochester, N.Y.



WHY NOT BUY....
The Finest **ORGAN**

MADE?

Especially when you can get it at about the same price as other organs are sold for. Interested purchasers should send to us for our catalogue, etc.

MILLER ORGAN CO.,
LEBANON, PA.

Please mention this paper.

EUPHONIKA.



Self-Playing
Harmonica.

Can be handled by everybody without previous knowledge on the subject.
Piano, forte, etc.
Automatic.
Easily transportable.

Leipzig Musikwerke
"Euphonika,"

LEIPZIG,
Friedrich-Liststrasse 11.

BRADBURY.
THE ADMINISTRATION PIANO.
AND THE CHOICE OF
AMERICAN ROYALTY.

SIX TERMS IN THE
Freeborn G. Smith
WHITE HOUSE
Manufacturer.

NEW YORK: 95 FIFTH AVENUE. NEWARK, N. J.: 817 BROAD STREET. WASHINGTON, D. C.: 1225 PENNSYLVANIA AVENUE. CHICAGO, ILL.: 257 WABASH AVENUE. KANSAS CITY, MO.: 1000 WALNUT STREET.
Address all Communications to Principal Offices, 774 FULTON STREET, BROOKLYN, N. Y.

GOOD AGENTS WANTED IN UNOCCUPIED TERRITORY.



G. O'CONNOR
Manufacturer
and Carver of

Piano Legs,
LYRES and
PILASTERS,
IN A VARIETY OF
STYLES.

Orders from dealers promptly
attended to.

FACTORY:
510 & 512 West 30th St
Bet. 10th and 11th Aves.,
NEW YORK.

STANDARD ACTION CO.,
MANUFACTURERS OF
Upright Piano Actions,
STATE ST., CAMBRIDGEPORT, MASS.

ISAAC I. COLE & SON,
Manufacturers and Dealers in
VENEERS,
And Importers of
FANCY WOODS,
425 and 427 East Eighth St., East River,
NEW YORK.

THE NEEDHAM
PIANO AND ORGAN COMPANY,
Manufacturers of High Grade
PIANOS AND ORGANS.

CHAS. H. PARSONS,
President.
E. A. COLE,
Secretary.



Correspondence
with the Trade
solicited.

Our Factory

is one of the largest and most completely
equipped in the world, and our facilities
are unsurpassed.

Our Instruments

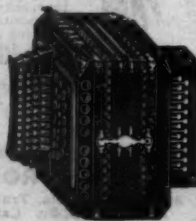
can be obtained at retail of our es
tablished agents only.

36 East 14th St., UNION SQUARE, New York City.



Kahnt & Uhlmann,
MANUFACTURERS OF
HARMONIKAS AND BANDOONEOS,
ALTENBURG, Saxony, Germany.

PRIME QUALITY ONLY. PRICE LISTS FREE.



ESTD **BASS STRINGS** 1867
SAVED & ENGRAVED PANELS
FRANCIS RAMACCIOTTI
162 & 164 WEST 27th ST NY

HAMMACHER, SCHLEMMER & CO.

209 BOWERY
NEW YORK

Piano and Organ

CATALOGUES UPON APPLICATION.

THE SCHIMMEL & NELSON PIANO CO.

FARIBAULT, MINN.

MANUFACTURERS OF
Strictly High Grade
PIANOS.

SEND FOR CATALOGUE.

STAIB PIANO ACTIONS

STAIB PIANO ACTION MFG. CO.,

134th St. and Brook Ave.,

NEW YORK.

STECK

Without a Rival for Tone, Touch and Durability,

The Independent Iron Frame

Makes the Steck the Only Piano that Improves with Use.

PIANO.

GEORGE STECK & CO., MANUFACTURERS,

Warerooms: Steck Hall, 11 East 14th Street, New York.

DO NOT CONFUSE THE LEHR SEVEN OCTAVE PIANO STYLE ORGAN

WITH OTHER MAKES IMITATING IT.

THE LEHR opened the way for Seven Octave Organs and is far ahead of the procession in appearance, finish, tone and other improved qualities.

More sold than all other makes combined. THE LEHR IS THE STANDARD.

Address for Prices and New Catalogue

H. LEHR & CO., Easton, Pa.

G. CHEVREL,

Designer and Maker of Artistic Marquetry.

GOLD MEDAL, PARIS EXPOSITION, 1889.

PANELS AND NAME BOARDS FOR PIANOS AND ORGANS A SPECIALTY.

PARIS, FRANCE.

SAMPLES ON HAND FOR INSPECTION AT

WILLIAM TONK & BRO., Agents for United States and Canada, 26 WARREN ST., NEW YORK;
250-252 WABASH AVE., CHICAGO.



Have you seen our
NEW CATALOGUE?

If not, send for it.

Farrand & Votey Organ Co.,

Branch Offices: 1945 Park Avenue, New York.
269 Dearborn Street, Chicago.
26 Sixth Street, Pittsburg, Pa.

Detroit, Mich.

MANDOLINS,
GUITARS,
ZITHERS,

Sample and
Ware Rooms:

1016 Chestnut
Street,
Philadelphia.

GEO. BAUER,
Manager.

Send for Catalogue.

VIOLINS,
VIOLAS,
'CELLOS,

DOUBLE BASSES.

PAUL STARK,

Manufacturer and Exporter.
Factories at

MARKNEUKIRCHEN, SAXONY, GERMANY,
and PHILADELPHIA, PA., U. S. A.

ESTABLISHED 1840.

J. & C. FISCHER,

Grand and Upright Pianos.

95,000 MANUFACTURED.

World Renowned for Tone and Durability.

OFFICES AND WAREROOMS:

110 FIFTH AVENUE, cor. 16th Street, NEW YORK.

Webster Piano Co.
A LARGE FINE PIANO AT A MEDIUM PRICE.

NEW YORK.

LYON, POTTER & CO., Western Agents,
174 and 176 Walsh Avenue, CHICAGO, ILL.
SHURMAN, OLAY & CO., Pacific Coast Agents,
SAN FRANCISCO, CAL.
BOLLMAN BROS. & CO., Southwestern Agents, ST. LOUIS, MO.
M. STEINERT & SONS CO., New England Agents,
NEW HAVEN, CONN.

A. M. WRIGHT, Pres't.

LOUIS DEDERICK, Sec'y and Treas.

MANUFACTURERS PIANO CO.**WEBER,****WHEELOCK, STUYVESANT
PIANOS.**

258 & 260 WABASH AVENUE, CHICAGO.

**THE
SCHWANDER****PIANOFORTE**HERRBURGER SCHWANDER & SON, ACTIONS WILLIAM TONK & BRO.,
PARIS AND NEW YORK. 26 WARREN ST., NEW YORK.

New York Factory: 88, 90, 92 Lincoln Ave. Gen'l Agents United States and Canada.

LEADS IN ALL COUNTRIES.**WM. F. HASSE,**

Successor to T. F. KRAEMER & CO.

... SYMPHONION**MUSIC BOXES.**

115 East 14th St., New York.

NEAR STEINWAY HALL.

Complete stock of Instruments and Disks of all
sizes always on hand.

... WRITE FOR LATEST CATALOGUE. ...

YOU CAN'T BEAT THIS DRUM**THE ANDERSON PIANO.**

—MANUFACTURED BY—

The Century Piano Co.,
Minneapolis, Minn.**BAUER PIANOS.****JULIUS BAUER & CO.,**
Warehouses: 226 & 228 Wabash Ave.,
Factory: 600, 602, 604 & 606 Clybourn Ave.,
CHICAGO.**THE BLASIUS PIANO CO.**

(INCORPORATED.)

WOODBURY, N. J.**R. W. Tanner & Son Mfg. Co**

MANUFACTURE

PIANO AND ORGAN HARDWARE,

Dolgeville, N. Y.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., WATERLOO, N. Y.We invite correspondence from Dealers
in localities where we are not represented.**THE RUSSELL PIANO CO.,**

Succeeding Stark & Strack Piano Co.,

249 & 251 S. Jefferson St.,
CHICAGO, ILL.**ADAM SCHAAF,**
MANUFACTURER OF PIANOS.

Factory: 398 & 400 West Monroe Street.

OFFICE AND SALESHOON:
276 WEST MADISON ST.
CHICAGO, ILL.**DAVENPORT & TREACY,**

PIANO PLATES AND

PIANO HARDWARE,

Avenue D and 11th Street,

NEW YORK

Washburn**Guitars, Mandolins,
Banjos, Zithers,**Awarded the *Diploma D'Honneur* and Gold
Medal at the**Antwerp International Expo-
sition, 1894.**

MANUFACTURED BY

Lyon & Healy,

CHICAGO.

G. W. SEEVERNS, SON & CO.,

MANUFACTURERS OF

Square, Grand and Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.



THE NEW PATENTED

Orchestral Attachment and Practice Clavier

To be found only in the "CROWN" Pianos.

IT GIVES YOU, with a perfect Piano and with-
out interfering a particle with the instrument itself,
THE POWER TO IMITATE THE HARP,
ZITHER, BANJO, MANDOLIN, GUITAR,
MUSIC BOX and BAGPIPE, and is also A
PERFECT PRACTICE CLAVIER without any
tone from the instrument or with only the slightest
tone, if desired.GEO. F. BENT, Manufacturer,
Cor. Washington Boulevard & Sangamon St.,
CHICAGO, U. S. A.**500 OLD VIOLINS,
VIOLAS, 'CELLOS.**Viola d'Amour, Viola Pomposa, Viola di
Gamba, for sale at moderate prices. Inspection
invited. Trial granted. Finest assortment of
Italian Strings, Artist Bows, Cases and Trimmings
for every instrument.

C. FISCHER, 6 and 8 Fourth Ave., New York.

**C. REINWARTH,
PIANOFORTE STRINGS,**

386 and 388 Second Avenue,

Between 23d and 25d Sts., NEW YORK.

KRANICH & BACH Grand, Square
and Upright

... PIANOS ...

Received Highest Award at the United States Cen-
tennial Exhibition, 1876, and are admitted to be the most
celebrated instruments of the Age. Guaranteed for
five years. Illustrated Catalogue furnished on applica-
tion. Prices reasonable. Terms favorable.

Warehouses, 237 E. 23d Street.

Factory, from 255 to 245 E. 23d St., New York.

C. W. MORITZ,

61 Potsdamer Street, Berlin, W.,

PURVEYOR TO THE ROYAL COURT.



FOUNDED 1806.

**WOOD AND BRASS INSTRUMENTS
AND DRUMS.**

Only the best—own manufactured goods.

JARDINE & SON,

ORGAN BUILDERS,

219 & 220 East 59th St., New York.

LIST OF OUR LARGEST
GRAND ORGANS,Fifth Ave. Cathedral, N. Y.,
4 manuals; St. George's Ch.,
N. Y., 4; St. Paul's M. E. Ch.,
N. Y., 4; Fifth Ave. Pres.
Ch., N. Y., 3; Brooklyn Taber-
nacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.,
San Francisco, 3; Christ Ch.,
New Orleans, 3; and Pitts-
burgh R. C. Cathedral, 4.**OTTO H. REICHELDT,**

BRUNDOEBRA, SAXONY,

MANUFACTURER OF

Accordions, Bandoneons and Concertinasis only the
best of work-
manship and
of the best
material at
the cheapest
prices. Only
self-manufac-
tured goods.Any style
desired will be
made accord-
ing to descrip-
tion.Export of
Reichelt's
Accordions.**CARL BARGKHOFF,**

BUILDER OF

Church Organs,

MENDELSSOHN, PA.

**Violins, Tenor Violins,
'Cellos, Contra Basses,**

FURNISHED BY

GUSTAV ROTH,

Albert Str.,

Markneukirchen,
Germany.

OWN MANUFACTURE ONLY....

WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

PIANO ACTIONS.

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;
636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET.
OFFICE, 457 WEST 45th STREET.

. . . NEW YORK . . .

COMSTOCK, CHENEY & CO.,

IVORY CUTTERS AND MANUFACTURERS.

PIANO KEYS, ACTIONS AND HAMMERS.

Ivory and Composition Covered Organ Keys.

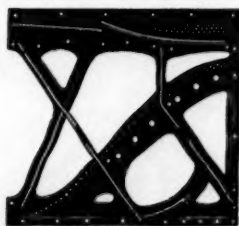
The only Company Furnishing the Keys, Actions, Hammers and Brackets Complete.

Telegraph and R. R. Station:

ESSEX, CONN.

OFFICE AND FACTORY:

IVORYTON, CONN.



WICKHAM, CHAPMAN & CO.,

MANUFACTURERS OF

PIANO PLATES.

CAST, DRILLED, PINNED AND ORNAMENTED.

ALSO

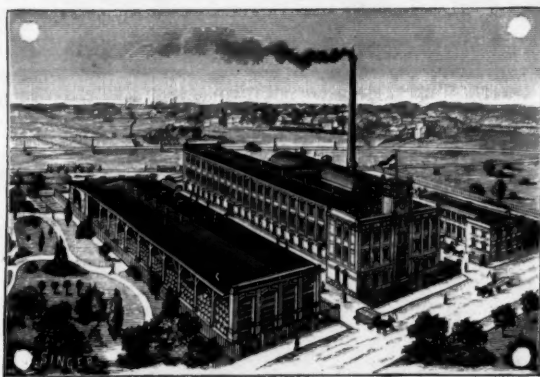
Piano Hardware,

SPRINGFIELD, OHIO.

THE CUNNINGHAM PIANO

PHILADELPHIA, PA.

A FIRST CLASS INSTRUMENT IN EVERY RESPECT. WRITE FOR CATALOGUE & TERRITORY



ACTIONS

FOR
Uprights and
... Grands.

H. F. FLEMMING,

Leutsch-Leipzig,
GERMANY.

ESTABLISHED 1874.

One of the greatest establishments of its kind on the Continent.
The FLEMMING's Actions are renowned for solidity, durability and excellence.
Illustrated Catalogue on application.

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

ESTABLISHED 1846.

C. G. RÖDER,

LEIPSI, GERMANY,



Music Engraving
and Printing,
Lithography and
Typography.

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.

Specimens of Printing, Title Samples and Price List free on application.

HITZEROTH & SCHATZ,
MARKNEUKIRCHEN,
SAXONY, GERMANY,
Manufacturers and
Exporters of
Musical
Instruments
and Strings.

Sole makers
of the
Celebrated
Düerer
Violins.

Catalogues gratis
and postpaid.

**MORGENSTERN
& GOLDSMITH,**
Sole Agents for U. S. A.,
135 Grand St., New York.

KURTZMANN PIANOS.

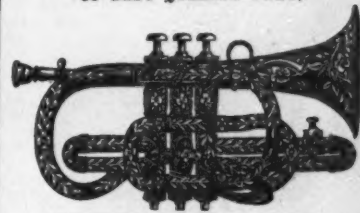
C. KURTZMANN & CO.,

MANUFACTURERS,

526 to 536 NIAGARA ST., BUFFALO, N. Y.

Brass Band Instruments

OF BEST QUALITY ONLY.



FURNISHED AT LOW PRICES.

WENZL STOWASSER SÖHNE,

Factory of Musical Instruments,

FOUNDED 1804 AT

GRABITZ, AUSTRIA.

Branch House at Verona, Italy.

Purveyors to first-class military and other orchestras. Illustrated price list free of charge.
The "Stowasser" instruments enjoy especial favor among artists by reason of their grand tone as well as their elegant and correct style.

McPHAIL PIANOS

For 57 years - made on honor - sold on merit.

STRICTLY HIGH GRADE.

The dealer's interests and our
own are identical.

WRITE FOR TERMS.

A. M. McPhail Piano Co.,
BOSTON.

MERRILL PIANOS

118 BOYLSTON STREET, BOSTON.

HALLET & DAVIS CO.'S PIANOS.

GRAND, SQUARE and UPRIGHT.

Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss,
Sara, Abt, Paulus, Titiens, Heilbron and
Germany's Greatest Masters.

WAREHOUSES: 179 Tremont Street, Boston; Wabash Avenue and Jackson Street, Chicago; 88 Fifth Avenue, New York; 1416 Chestnut Street, Philadelphia;
811 Ninth Street, Washington, D. C.; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Tex. FACTORY: Boston, Mass.

STEINWAY WEBER

Grand and Upright PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.

Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

PIANOS.

GRANDS AND UPRIGHTS.

WAREROOMS AND OFFICES :

5th Avenue and 16th Street.

FACTORY :

7th Avenue and 17th Street.

NEW YORK.

BRIGGS PIANOS.

615-621 Albany St., BOSTON.

CHICAGO :
LYON, POTTER & CO.,
Steinway Hall.

NEW YORK :
C. H. DITSON & CO.,
867 Broadway.



Card No. 8,117.
ALFRED DOLGE & SON.

World's Columbian Exposition,
CHICAGO, 1893.

EXHIBIT OF HAMMER FELTS AND HAMMERS.

AWARD

READS :

THE Patent Hammer Felts are of the best quality, combining Compactness and Elasticity with great Durability, which is secured by a Patent process, by means of which the surface of the Felt is **COVERED WITH FINE HAIR.**

The Piano Hammers are of the highest grade and of an improved shape, produced by their patent hammer covering machine.
(Signed) *Max Schickmayer.*

K. BUENZ, President Judges Liberal Arts.
G. H. GORE, Secretary.

CONOVER PIANOS



THE ARTISTS'
FAVORITE

Grand and Upright,
..for..

**Quality
Durability.. and
Beauty**

Are Unexcelled.

SEND FOR CATALOGUE OR CALL AT
OUR WAREROOMS.

CONOVER PIANO CO., 215 to 221 Wabash Ave., Chicago.

STARR PIANOS.

Noted for Perfection in

Tone, Touch and Durability.

THE STARR PIANO COMPANY,

MANUFACTURERS,

RICHMOND, INDIANA.

